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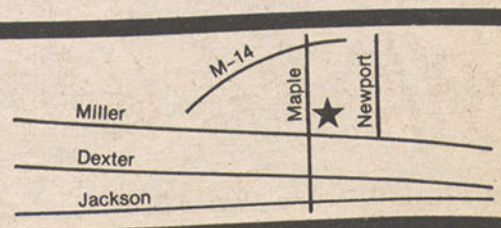

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SEPTEMBER, 1983 VOL. 8, NO. 1

Cover: The Blue Front. Painting by Brian Curtis.

9 **Around Town**

Bonita Brereton, John Hilton, Don Hunt, Mary Hunt, Anne Remley

17 **Update**

What's going on at City Hall, the U-M, local schools and businesses. Also, Social Developments and Arts & Entertainment.

Bonita Brereton and Mary Hunt

29 **Ann Arborites**

Writer Pat Materka and football player Keith Bostic.

Anne Remley

32 **The Push for Rigor**

Suddenly across the country there's an outcry for tougher high school standards. Ann Arbor is right in front of the trend with a comprehensive plan to stiffen the local curriculum. But the approach may be still another superficial plan to upgrade public education.

Eve Silberman

40 **Feeling Better with the Bloods**

Two unconventional therapists offer an eclectic smorgasbord of techniques from traditional psychotherapy to role-playing with masks, Nurturing Groups, and dance.

Susan Holtzer

51 **The Professionals**

Unless you get to garage sales early, you may not see them, but there's a smart, aggressive group of Ann Arborites who make a business of finding bargains there to resell.

Don MacMaster

59 **The Rock 'n' Roll Odyssey of Dan Mulholland**

The rocky career of the popular Urbations singer/songwriter who has decided to start all over with a new band.

John Hilton

67 **Don Canham's Empire**

A look at why the sixty-five-year-old U-M athletic director is the best in the business.

John Hinchey

79 **Calendar**

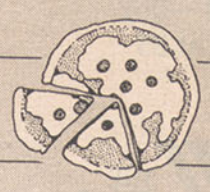
From nightspots and movies to concerts and lectures: Ann Arbor's most complete monthly calendar.

104 **Services and Classifieds**

John Hilton

109 **Changes**

The new breed of discounters starts moving in. . . new fun food spots in central Ann Arbor. . . new plans for campus retail developments. . . and more.



Annette Churchill

117 **Restaurants**

Rating local pizzas.

Anne Rueter

121 **Then & Now**

Nickels Arcade.

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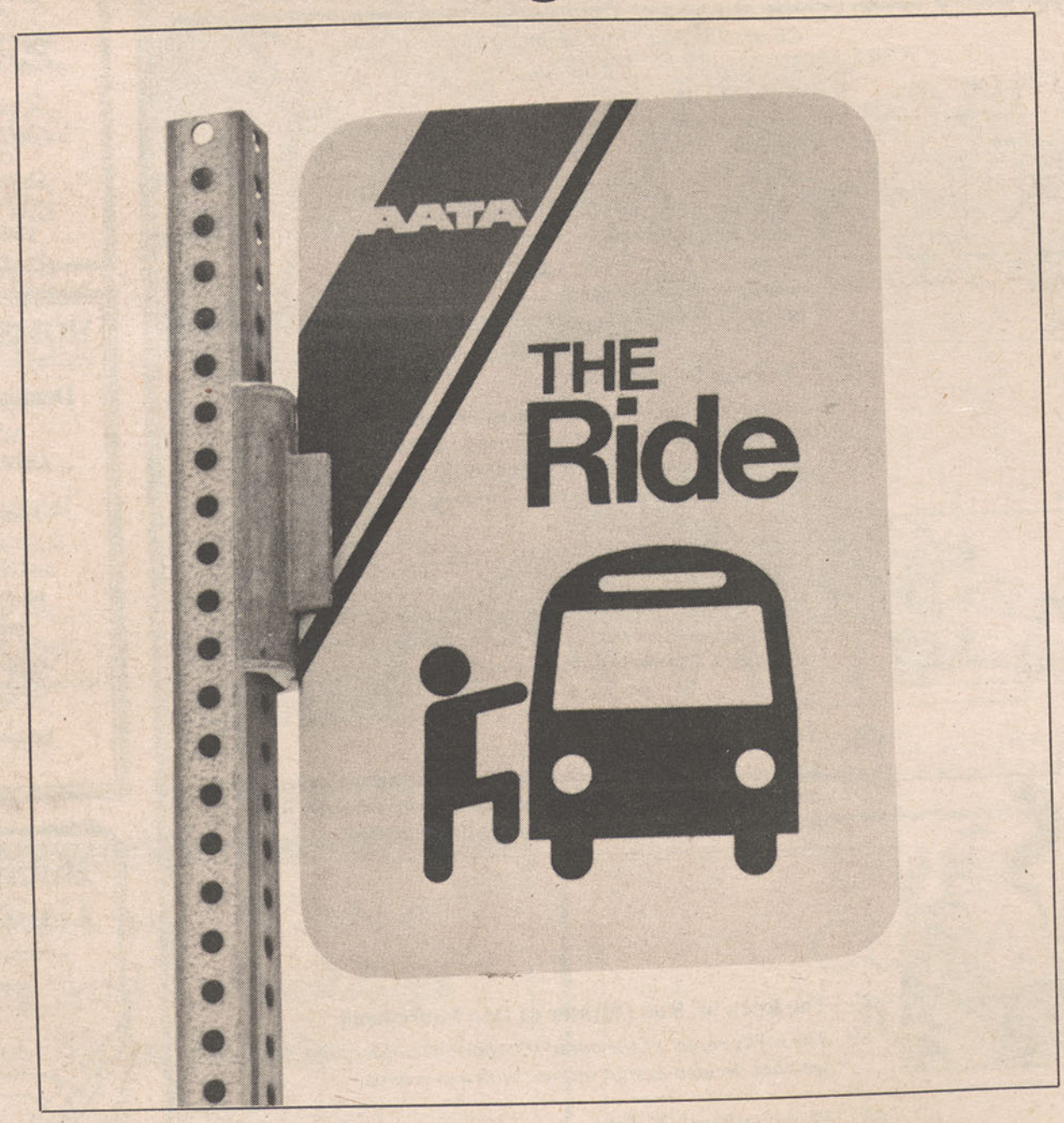

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How to meet people

"Dr. Bob" enlightens an Ann Arbor audience

On a summer Saturday evening, Bob Houle held a "Party with a Purpose" in a large room at Boards and Billiards on South Main Street. A recent arrival in Ann Arbor, Houle—or Dr. Bob Houle, as he prefers to be known—is president of the People Meeting Network. He is a former Century 21 real estate salesman from southern California, where he earned a Ph.D. in clinical psychology from a school called International College.

The flyer that Houle had distributed around town to advertise his "Party With A Purpose" described the event as "A How to Meet People Seminar and Dance." The flyer promised that those in attendance would "learn proven, effective methods of increasing the quantity & quality of personal and business relationships." The entrance fee was twelve dollars, ten if paid in advance. Twenty "co-hosts," local business people, would be on hand, the flyer said, though why they were there seemed something of a mystery both to them and to the hundred or so people who came to the seminar. The co-hosts, who paid twenty-five dollars for their special status, sat at tables along one wall displaying their various wares. Colleen Clancy was at one end with a few bottles of her hot sauce, and Bob Ferguson was at the other with the latest version of his Oyster Tent, now called the Grasshopper Tent. Neither Ferguson nor Clancy sold any of their product, nor was Clancy introduced the stage during the seminars as she had been promised.

Bob Houle has fluffy blond hair and a rubbery face. He looks to be in his mid thirties. At 8:40 p.m. he sat everybody down, thanked his audience—whom he called "risk takers"—for showing up, then picked up a guitar and sang a folk ballad, something he had composed himself. Putting aside his guitar, Houle promised that the next part of the evening would be hard work. "I'm from San Diego via Columbus, Ohio, and Cincinnati," said Houle. "I moved here about six weeks ago. My background is psychology and human potential and growth. I have a doctorate in clinical psychology. I'm obsessed with how people meet each other. I just love connecting people up."

ALLAN REID

Before Houle could say anything more, a woman from the audience wanted to know if he was married. When he said that he was divorced, another woman wanted to know if he was in a relationship now. Houle said that he was and introduced his current partner, who was in the back of the room. Then co-producer Steve Bhaerman was introduced. Houle said that he and Bhaerman were writing a book for *Reader's Digest,* that Bhaerman was a noted humorist and the editor of the *Detroit Daily Constitutional,* and that he would be making witty interjections during the seminar. Little was heard of Bhaerman during the rest of the seminar. He later reappeared, along with Houle and several others, as a singer in the Elastic Head Band.

Hould developed a quick rapport with his audience of a hundred or so people. When he said stand, they stood, and when he said sit, they sat. Most of the people who came to Boards and Billiards that night were single. They were about evenly divided by sex, and in age they ranged from the early twenties to the fifties and possibly sixties. They all seemed eager to meet people—perhaps a little over-eager. Few seemed interested in casual liaisons. They seemed as attractive, as intelligent, and as well-dressed a group of people as one would expect to meet at any other social gathering in Ann Arbor.

"Why do we want to meet people?" asked Houle. "To learn something," someone called out from the audience. "To meet a truly interesting person," said someone else. "Because I'm bored," said one. "To learn new things," said another. Pencils and paper were handed out, and everybody was asked to write down what they hoped to get out of the evening. When people had stopped writing, Houle said, "Let's have a group share. What do you want to get out of this evening?" "Fun," said one person. "Growth," shouted another, it having become hard to be heard above the high-powered fan that had been turned on. "I want to practice social skills and communication," was one person's wish. It was greeted with a cry of "Bullshit!" from a man in baggy white shorts in the front row.

The next subject on the agenda was "What makes you comfortable or uncomfortable?" A volunteer with good handwriting came out of the audience and started to write down on a large artist's sketch pad what it was that made people comfortable or uncomfortable. One person felt uncomfortable displaying his body, another disliked waiting to be asked to dance.

The good handwriter wrote down all the responses and then tried to attach the finished product to an easel, but the easel and the pad were not well matched, and after a few tries Houle said to forget it. He had now reached that point of the evening where he would reveal to the audience the essence of his message: "If you're a duck, and you hang out with horses, you're going to have a hard time meeting someone." He explained his key insight this way: "I have trouble meeting people in a disco, because I'm not a good disco dancer." Houle told everyone to list their ten greatest pleasures "while we show you some slides that are pleasurable and fun." The slides were all of people smiling. "Slides are a joy, you know," said Houle, who was playing his guitar as the slides were shown. When most people had finished writing, Houle said, "I want you all to walk up to five people and share five of your pleasures with them. Stop when I play the guitar. Stop and sit down right then." Almost everybody in the room stood up and started telling other people what their pleasures were. For the most part, men shared their pleasures with women, and women with men.

After a few minutes, Houle started to play his guitar, and people returned to their seats. Houle now asked everyone to write their three greatest pleasures down on a label and stick it next to the name tag everyone was wearing. Houle said that his three pleasures were singing, teaching, and hot tubbing. The participants were then divided into groups of five or six to discuss how to go about meeting people while engaged in the activities listed on their labels. "If your favorite activity is scuba diving, how do you meet people?" a person wanted to know. "If your greatest pleasure is sex," one person asked Houle, "how do you get to meet people through the pleasure?" "We'll get to that one later," said Houle, but he never did.

The groups broke up and a woman from the audience was asked to come up to the microphone to talk about her problems in meeting people. Slight, attractive, somewhere in her twenties, she said that she bicycles a lot. She goes on frequent outings with a local bicycle club but never manages to meet any men. She sees "a lot of nice guys," she said, but they are just pedaling along, and so is she. Houle announced that it was time for some role playing, introduced Jim Wasner, whom he described as "one of the best family therapists around," and called for a male volunteer from the audience. A good-looking young man of about twenty, another weekend bicyclist, came forward. Under Wasner's tutelage the two bicyclists play-acted a scene. They were at the signing-in point for the bike ride, and they talked bikes. Makes of bikes, gears, tires, they soon ran out of bike small talk. Someone suggested to the woman that now was the time to invite the man to have lunch with her. She was shocked. "You can't do that," she said, "not after five minutes." She and her new friend then sat down.

That was the end of the "learning segment" of the evening. Everyone was then invited to watch a video of Houle's appearance on Cincinnati's *P.M. Magazine,* after which there would be dancing to the Elastic Head Band. On a giant

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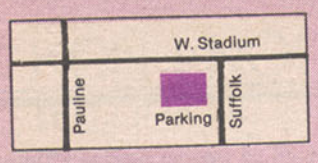

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AROUND TOWN

screen television Houle was seen on Cincinnati's Channel 12 delivering a message almost identical to what he had just said at Board and Billiards. He was introduced as "a Cincinnati man whose message is 'meet people doing what you love to do.' " Houle's message for the people of Cincinnati was—if you're a duck, don't hang around in the horsebarn.

A few people left after the seminar, but most stayed around to hear the Elastic Head Band, (consisting of Houle and Bhaerman, among others), to do a little dancing, and perhaps meet another duck. One woman, when asked whether this was really worth twelve dollars, said that she thought it was. The high price, she said, kept away the riff-raff. She reasoned that people who were looking for serious, long-term relationships did not mind spending ten or twelve dollars. She thought Houle was performing a valuable service. Houle, for his part, promised that his "Parties with a Purpose" would become regular events in Ann Arbor.

Demystifying gourmet coffee

Trust your taste, says coffee-roaster

When we went to hear specialty coffee wholesaler Tom Isaia talk about coffee one Saturday morning at Kitchen Port, we expected something different from reverent repetitions of what blends and roasts of coffee are currently chic. Isaia, thirty-three, is known and loved for his forthright, self-effacing style that sets him apart in milieus known for their pretense—first, on the bar scene (he founded The Blind Pig with Jerry Del Guidice in 1972), and now in the gourmet world.

Isaia became fascinated with coffee as a Junior Year Abroad student in Rome in 1969. Inspired to introduce a European-style cafe in Ann Arbor, he started The Blind Pig, which boasted the first functioning espresso machine in town. (The one at Mark's Coffeehouse never really worked.) Now, having sold the Pig, Isaia has embarked on what he expects to be his lifetime vocation—running a specialty coffee business. He buys green beans, roasts them, and sells them to retail outlets. (In Ann Arbor, he sells to Kitchen Port, The Gourmet's Goose, Wenk's Pharmacy, the Packard People's Food Co-op, Showerman's IGA, and Eden's Grocery.)

PETER YATES

Tom Isaia in front of his coffee roaster.

Twenty or so people were gathered in front of Kitchen Port's demonstration kitchen as Isaia began his presentation, flanked by an array of coffee beans and glass coffeemakers and Kitchen Port coffee buyer Marlene Reiss. The onlookers, whose ages spanned four or five decades, were casually dressed, almost to a person, in jeans or khaki-colored pants. Isaia himself was more formally attired in tan slacks, a light blue shirt, and a brick-red tie.

"Is Colombian actually different from Brazilian?" Isaia asked. "Everyone says it is, but we should see for ourselves if that's the case. Today we'll be trying a dark French roast and four lightly roasted coffees—a Colombian, an Ethiopian, a Sidamal (a fancy Ethiopian), and the Kitchen Port house blend."

Isaia briefly touched upon the history and romance of coffee, during which we learned that Arabs were the first to cook coffee beans, that Mocha was a Red Sea port through which the region's native coffee beans were shipped early in the history of the coffee trade, that the best coffee is grown at high altitudes, that espresso has less caffeine than Maxwell

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House (espresso and all other coffees grown at high altitudes always have less caffeine), and that if it weren't for Brazil's huge coffee production, coffee here would cost ten dollars a pound.

Then he launched into the essence of his coffee promotion: a plea for empirical subjectivism—for what he calls laissez-faire individualism—in the gourmet world. "Let me perhaps shock a few of you and say that I don't have anything against perked coffee. I think it's gotten a bad rep over the last few years. Sometimes it's not as good as this [drip] coffee. Sometimes maybe it's better. I have a twenty-two-cup party perker at home, and it makes a good cup of coffee."

What does bother Isaia is people who insist on expensive beans and fancy brewing equipment and then let their gourmet coffee cook into a bitter brew while keeping it warm on a stove or coffee-warmer. He recommends a thermos for keeping coffee hot.

"The whole thing about what's a gourmet coffee is a matter of taste," Isaia continued. "You hear a lot about different styles of coffee, like Viennese Roast or French Roast or Mocha Java. These are blends of beans from several places—all the dark roasts are blends, in fact. Different roasters may blend a lot of beans to make a consistent flavor or to keep the price down. The best way to appreciate coffee is to drink these different coffees straight. Make your own blends. Become an expert in your own right—that's the way I feel about coffee."

The audience proceeded to taste the five coffees as they were brewed, and even to a novice coffee connoisseur, they were quite distinctive—especially the Ethiopian, whose sweeter, so-called winey flavor is what gives the Mocha Java blend its special taste.

This summer we took up Isaia's invitation to visit him at Coffee Express and see his one-man show in action. He personally roasts and delivers his coffee, as well as selling cappucino and espresso machines, which he installs and services. Located in a concrete block warehouse out North Main behind O'Neal Construction, Coffee Express consists of two large warehouse rooms and a front showroom/office. The front room has an outdoor cafe table with an umbrella and chairs, displays of commercial and home espresso and cappucino equipment, photos of Coffee Express restau-

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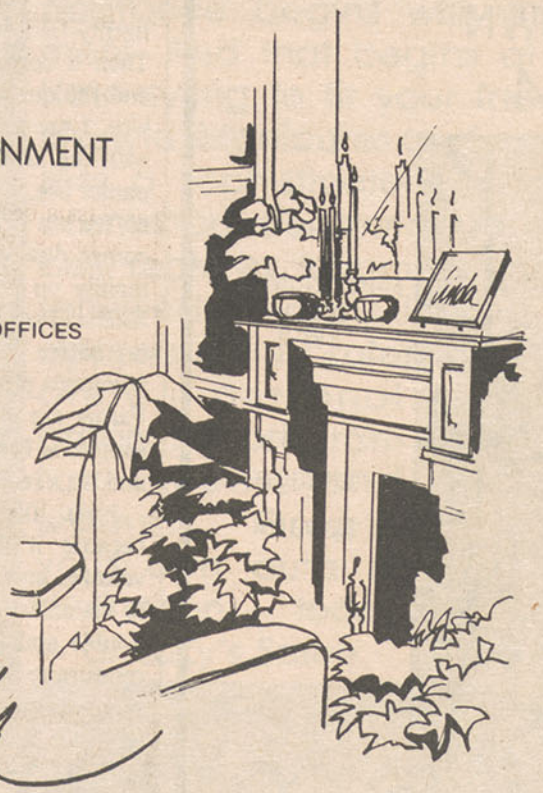

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rant installations in southeast Michigan, and a playpen for Isaia's eleven-month-old son, Frank, who is in his father's charge twice a week.

The roaster, a big, black Rube Goldberg affair that looks something like an old furnace, dominates the main workroom, which is very clean. Other equipment is also there: an old coffee grinder from his grandfather's grocery store in New Brunswick, New Jersey; another grinder for the finer espresso; a scale; and parts bins and a workbench. Hundred-fifty-pound burlap sacks bearing exotic stenciled markings like "SIERRA MADRE," "ARMENIAN EXCELSIOR," and "PRODUCT OF NICARAGUA LIBRE" contain the unroasted green beans. Sixteen shiny galvanized cans contain leftover roasted beans for each of the bean and blend varieties Isaia offers. Their odor, even from covered containers, gives the whole place a rich perfume.

Setting up and operating the Blind Pig's espresso machine is what led to Isaia's life goal of having a local coffee-roasting business. "I got real familiar with the machinery over a number of years, and eventually I got to the point of realizing that the coffee itself wasn't very good. I started looking for better and better coffee."

Like small breweries, independent dairies selling unhomogenized milk, and local bakeries, small coffee-roasters have a special status in the food world today because they offer fresher and more generally distinctive products.

How does Isaia hope to compete with the well-established specialty coffee companies like White Coffee in New York? "I've got the freshness beat—I'm roasting it right here, which saves sometimes weeks in delivery. I roast orders of twenty-five and fifty pounds to order. Then it comes down to bean selection and the quality of our roasting and service. I use a real good industrial roaster with the same features as the big companies use, only it's smaller. I try to get coffee out in two to three days. When it comes down to the cup quality, that's mainly up to the retail store to judge. Kitchen Port is buying more and more of my coffee. I can match White's regular wholesale prices. But Big Ten and Arbor Farms are perfectly happy with other suppliers. I'm a newcomer on the scene, and it's a real competitive business."

Isaia likes the wholesale business because it's a challenge to build up volume, and if he turns more people on to his coffees, his retailers' volumes can double and triple. (Supplying coffee to resaturants, a large and well-established business very different from coffee wholesaling, lacks this challenge.)

Better in-store customer education is one way Isaia hopes to build sales. "When you read the labels, they all say 'rich, mellow, full-bodied'—blah, blah, blah. It's like a horoscope—the words they use apply to any kind of coffee. I'm trying to come up with my own labels."

Test of the Town

Last month lots of readers recognized the State Theater's striped zig-zags formed by contrasting bands of dark and light brick, even though they can only be seen from across the street, as Jane Schultz pointed out.

The State Theater in 1976.

The Art Deco theater has been an Ann Arbor landmark since Michigan-based Butterfield Theaters built it in 1940. Its jazzy facade and the bold vertical "State" sign add a lot to the intersection of Liberty and State. Recent years have seen the removal of many of the theater's deteriorating Art Deco details such as the swirling pink and gray carpet in the lobby and the glassy red panels on the lower part of the front facade, and the cavernous auditorium has been divided into four smaller theaters. But the original Art Deco decor lives on virtually intact in the bathrooms and lounges.

Ann Arbor has few Art Deco buildings, and hardly any in brick, so everyone who entered the contest knew it was the State Theater. The names of two entrants, Nan Curtis and Mary Mortensen, were drawn by lot as winners. Each may select a record from Liberty Music, 417 East Liberty.

Where is this?

To enter this month's contest, mail entries to *Ann Arbor Observer,* 206 South Main, Ann Arbor, Michigan 48104. Sorry, we cannot respond to all entries. One clue for September's mystery photo: it is in the new Old Fourth Ward Historic District, the area of north-central Ann Arbor bounded roughly by Glen, Huron, Fifth Avenue, Detroit Street, High Street, and Fuller.

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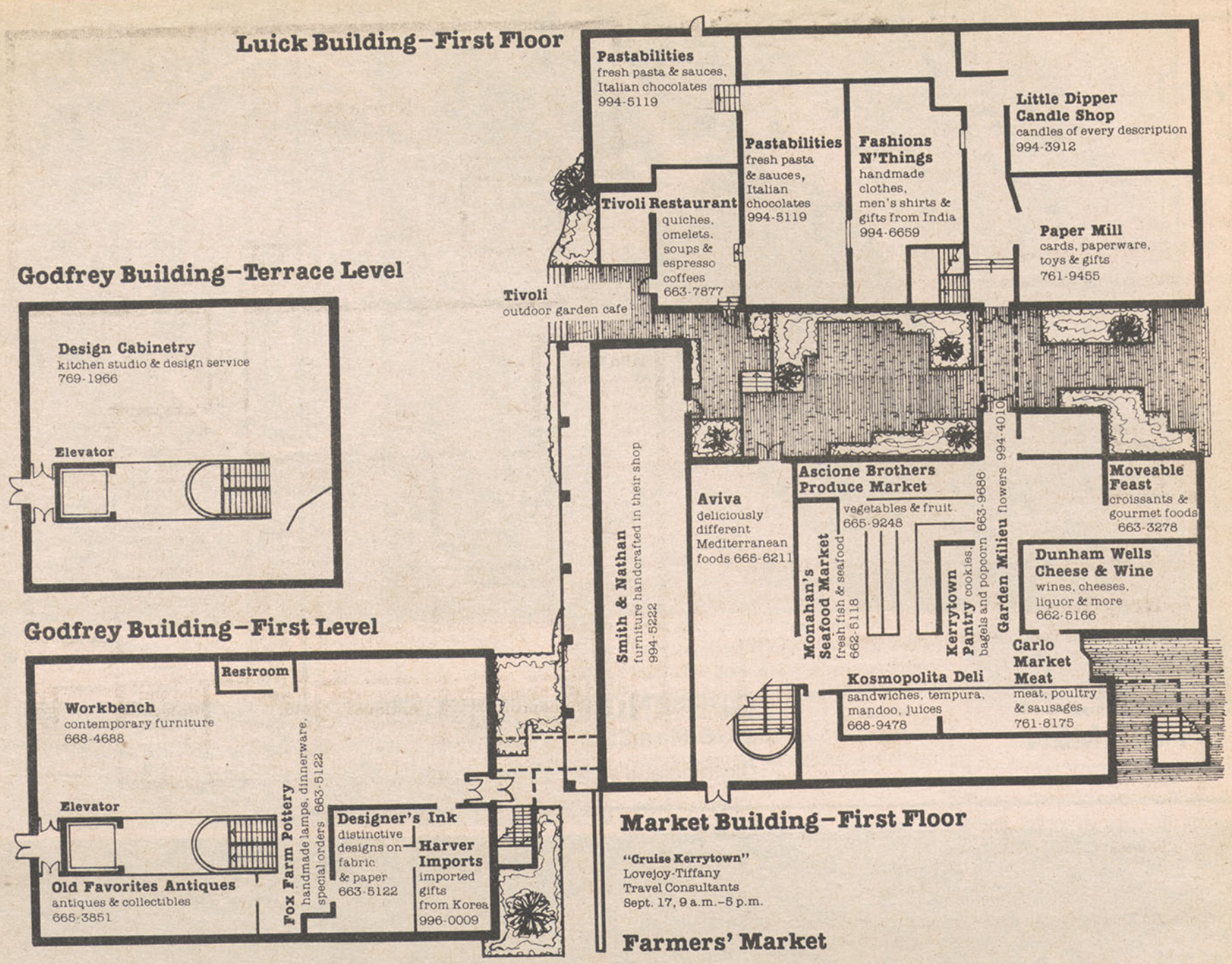
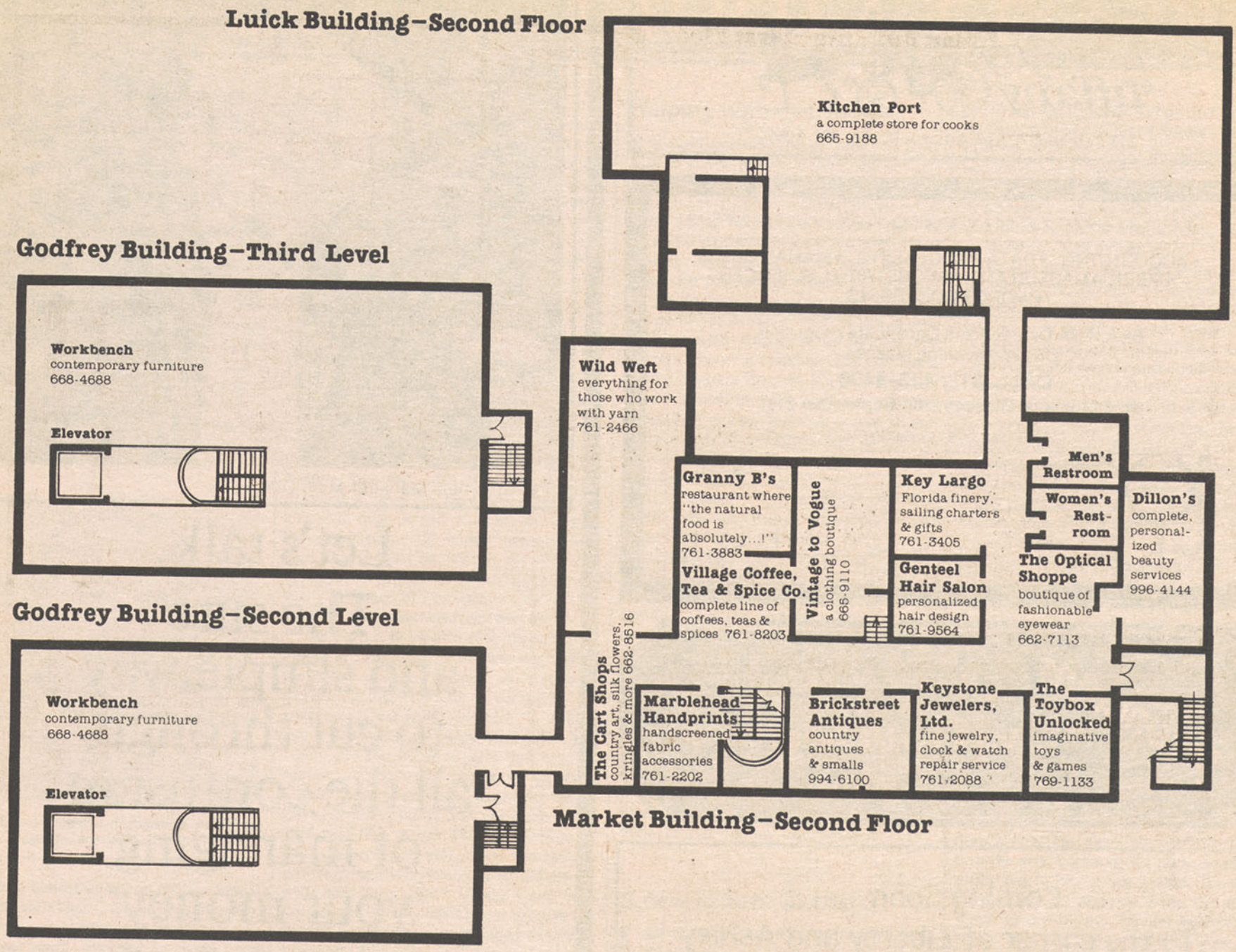


Come, Experience KERRYTOWN

Special Events

Saturday, Sept. 10: The "It's-Barely-Fall" Fashion Show, 1-2 p.m., natural fiber fall fashions by **Vintage to Vogue** and hairstyles by **Dillon's,** courtyard, free. **Saturday, Sept. 17:** "Cruise Kerrytown," 9 a.m.–5 p.m., **Lovejoy-Tiffany** cruise specialists give away cruise literature and souvenirs, at **Aviva's** and main outdoor stairway. **Sept. 19–24:** "Around the World in Six Days," cooking demonstrations by **Kitchen Port** experts; 12–1 p.m. Monday–Friday; 11 a.m.–12 Saturday. **Wednesday, Sept. 21:** 12–2:30 p.m., Harp music by **Deborah Gabrion-Gould,** courtyard, free. **Open House Week, Sept. 19-24:** gift certificate drawings, **The Toy Box Unlocked. Sunday, Sept. 25:** Farmers' Market Fall Festival, 11 a.m.–5 p.m., Kerrytown Shops Open. **All Month:** "Especially Elegant Knits," a collection of handspun angora and wool knits by Margaret Shaw and raw silk machine knits by Ruth Pulker, **Wild Weft Gallery.** Highlighting, haircut and styling—all for $30, **Genteel Hair Salon.**

The Farmers' Market: Open 7 a.m.–3 p.m. Wednesday and Saturday, 11 a.m.–5 p.m., Monday. Look for apples, cider, watermelons, pears, grapes, tomatoes, cucumbers, winter squash, potatoes, fresh eggs, poultry, baked goods and much more during September.



SEPTEMBER '83

Market Town News

Expansions: Aviva's moved from a corner of the Market Building near **Move-able Feast** to larger quarters behind **Monahan's Seafood Market.** Look for her expanded line of delicatessen foods, breads and additional dining space. **Pastabilities** spread into some of the space vacated by **Wild Weft,** which moved to the second floor of the Market Building. You'll find more pasta than ever, plus a larger selection of salads, sauces and Italian imports. **Fashions 'N Things** expanded into the rest of the **Wild Weft** space and introduced new lines of clothing for women **and** men.

Parking: It's more plentiful than you think. You can park in the Kerrytown metered lot and in the City lot on the corner of Catherine Street and Fourth Avenue. You'll find both free and metered parking on the streets near Kerry-town. Within a short walking distance, you'll find City lots at Ashley and Miller Street and the Fourth Avenue and Washington Street parking structure.

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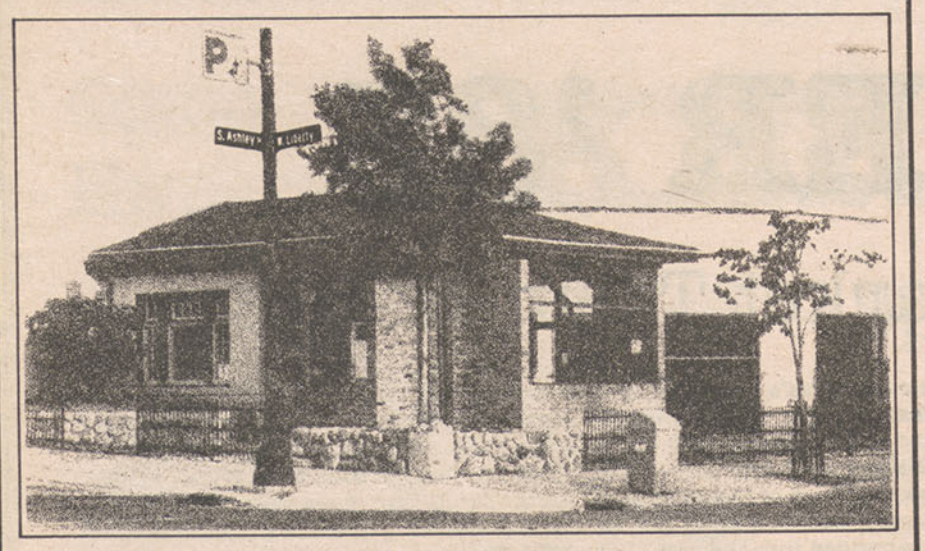

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ANN ARBOR U·P·D·A·T·E

Inside City Hall

Belcher keeps pushing

Mayor Belcher continues to spearhead Ann Arbor's drive for economic growth, and the many bruises he has collected on the way don't seem to have fazed him.

His single-minded push to give Warner Lambert a multi-million-dollar tax break for building additional research labs has widely been criticized as gratuitous. But he retained enough control over his Republican council members to again pass the resolution this summer after technical irregularities voided the same resolution's passage last summer.

PETER YATES

Mayor Lou Belcher: a resourceful and tenacious advocate for economic growth.

Belcher's almost unilateral call for repeal of Ann Arbor's lenient marijuana possession law, rejected overwhelmingly by the voters in April, was partly intended to make Ann Arbor's image more palatable to prospective businesses who might locate here. For some, this might have been a humiliating defeat, especially since putting the pot law on the ballot almost certainly hurt Belcher's party's performance in last April's elections. But the mayor showed no sign of even having winced over the fiasco.

Belcher is also at the forefront of the movement to expand the airport, another project he sees as improving the city's competitiveness in recruiting new businesses. Notwithstanding the enormous amount of time and money spent by pro-expansion forces, it looks doubtful whether this project will get going, either. In the airport battle, Belcher has two virtually sure "no" votes to contend with from normally dependable Republican council members who happen to represent the ward where airport opposition is greatest. If the one wavering Democrat, Larry Hunter, finally joins his fellow party members in deciding against expansion, it is once more all but doomed. This is said to be Belcher's last term as mayor, and without another mayor of his resourcefulness and tenacity to orchestrate the airport cause at city hall, Ann Arbor may never make its airport hospitable to corporate jets.

Belcher's most recent setback involved the proposed building of Tally Hall, a project combining a private restaurant and shopping complex on Liberty next to the Michigan Theater with a parking structure long awaited by State Street merchants. In this case, one of Belcher's normally docile Republican cohorts, council member Jerry Jernigan, played a pivotal role in opposing the project. He pointed out that the joint deal with Southfield developers was seriously flawed, mainly because it allows the private developers to manage the construction of the city-owned parking structure. Just before the whole project was about to be voted down, the energetic Belcher revived it with a dual construction management scheme. The project is now given better than a fifty-fifty chance of going ahead.

New liquor licenses—no thanks to city council

So far, progress in the city liquor license sweepstakes is hardly spectacular. City councilman Jim Blow, who heads council's three-person commission charged with handing out the city's five new licenses, expected at least to have the criteria for awarding them settled in June. By August the commission still hadn't accomplished even that much. So it's no surprise that applicants who had waited as long as seven years in hopes of receiving a new license began to take things into their own hands.

The Parthenon, which first applied for a license in 1976, took the hardest way out: it purchased a liquor license on the open market—if that term can be applied to the government-enforced scarcity in which liquor licenses are bought and sold. The license the Parthenon bought had been in escrow ever since the failure of the Cafe Creole three years ago. Co-owner Steve Gavas wouldn't tell us how much the Greek restaurant had to pay for the privilege of serving beer, Greek wine, ouzo, and Metaxa with its gyros and spinach pie. He did say the price was "very fair," though—and confirmed that it was somewhere around the $70,000 to $80,000 we had heard described as typical.

The Afghan Home Family Restaurant also became the beneficiary of a license formerly held in escrow. When the Crystal House motel reopened recently after being closed for over a year, the new managers, Varsity House Associates, acquired a liquor license along with the property. The Afghan Home, which had been seeking a license for its Maple Village location, was then persuaded instead to pull up stakes and relocate to the Crystal House's already licensed restaurant. Renting a restaurant with a liquor license costs about twenty percent more than one without, says Varsity House general manager David Woodrow, but at least the Afghan Home was spared the hefty out-of-pocket costs of buying a license itself.

The biggest winner, though, was Complete Cuisine. Owner Sandi Cooper managed to win a license without either the cost of buying one or the delay of waiting on the city. Cooper bypassed the city process entirely to apply for a special category of resort license awarded directly by the state Liquor Control Commission. Ann Arbor is officially regarded by the state as a resort area—a legal quirk used to good effect by Seva last fall when it acquired and transferred to Ann Arbor the license of Blaney Park, a long-abandoned Upper Peninsula resort. The state ordinarily declines to consider new resort applications from businesses that still have recourse to the conventional licensing process. But in June the state approved it, after concluding "that the subject business has national and worldwide acclaim, and due to this uniqueness, it would stimulate tourism."

Helping with overhead

Despite generally cheaper rates and faster service at private garages, all new city police department vehicles must now be serviced and maintained at the city garage on North Main. Within two to three years, all old police vehicles will be serviced there, too.

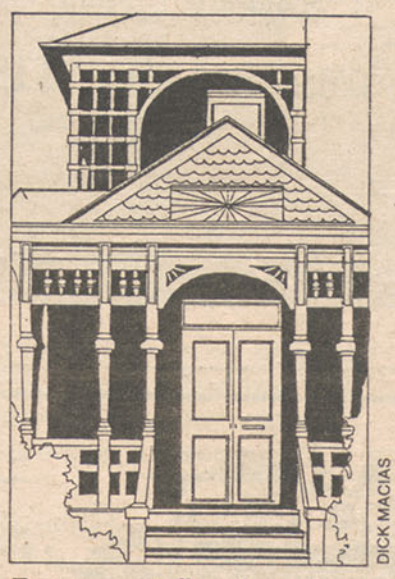
Most departments have used the city garage for their major repairs and some of the day-to-day upkeep. But seven years ago the police department went to an outside service station (Mallek's, at Jackson and Dexter) because it could get cheaper, faster service. Captain Kenneth Klinge says action on department cars was twenty-five percent faster than at the municipal garage. Emergency repairs on weekends were handled by the station manager at regular cost rather than overtime.

It is assistant city administrator Don Ayers' job, however, to watchdog the city budget, and he sees too much slack time at the city garage, despite the garage's smaller staff in recent years. The added volume of work from the police department, who must pay for the service, will help absorb the city garage's high overhead.

Both Jim Hackbarth, garage director since 1978, and Ayers agree that the municipal garage has a tough time competing in the market place because of built-in costs ranging from Hackbarth's $33,770 annual salary and two foremen at over $25,000 each to a janitor at $20,150. City contracts include three weeks vacation time and four personal-leave days a year—benefits not shared by their service-station counterparts.

A new historic district

Last month the Old Fourth Ward Historic District won unanimous city council approval, six and a half years after residents of the area around St. Thomas, the old St. Joe's Hospital, and St. Andrew's started work to pass local legislation to protect their neighborhood. The opposition never materialized that might have been expected from landlords in this predominantly student rental area, perhaps because real estate people have become aware of the value of a building's historic atmosphere in fetching higher rents and beter tenants. Also, under current federal tax incentive programs, a building's inclusion in a federally-approved historic district can give substantial tax write-offs to investor-developers in some situations.



DICK MACIAS

Two-story spindlework porch on the elaborate Queen Anne house at 321 N. Ingalls, built for banker Reuben Kempf in 1889.

A considerable number of the district's supporters were small-time landlords, in fact. The only unhappy noises about the ordinance came from an elderly property owner who wants to be able to demolish an architecturally significant but troublesome rental property indirectly responsible for her husband's death, and from First Ward Democratic councilmen Lowell Peterson and Larry Hunter, who fussed over the possibilities of gentrification. Finally, they concluded that the likelihood of gentrification and its effect on the availability of rental housing were too difficult to assess. Given the strong student demand for convenient campus-area housing and the cost of restoring rental properties for single-family use, the middle-class "gentry" isn't likely to match what a rental landlord could pay for area properties.

The new historic district lies in the present-day First Ward, though its name refers to its designation in its pre-World War One heyday, when it housed student roomers and boarders and a cross-section of Ann Arbor's white-collar and professional middle class.

Provisions of Ann Arbor's historic district legislation are sensibly tailored to suit neighborhood needs and characteristics. The Old West Side ordinance, for instance, pays great attention to protecting the neighborhood's environmental qualities such as unfenced yards, open porches, and tree-lined streets. The Old Fourth Ward is a much less homogeneous neighborhood. It includes landmark buildings (far more than in the Old West Side), modern apartments, and presently undistinguished old houses that have suffered the indignities of insensitive remodeling. Accordingly, the new ordinance distinguishes levels of importance. Of the district's 398 buildings, 129 have been rated "significant," and over two hundred are designated "complementary" (built before 1931 but too altered to rate as "significant").

"Basically, the ordinance regulates what may be done with the outside of the building," explains Louisa Pieper, staff person of the Historic District Commission, which drew it up. "The more important the house is to the neighborhood, the more careful its owner has to be. In many cases, the Commission has to approve what the owner wants to do—except for the back of the house. You can pretty much do your own thing on the back. What's regulated are things like additions, openings, and windows (including what form of windowpane), siding, porches, fire escapes, and fences."

She points out that historic protection needn't deter development. A great number of additions and some new construction has occurred in the Old West Side since its ordinance was passed in 1978.

Will residents of other historic neighborhoods have to wait so long to protect their area's ambience? Probably not, but it *is* a time-consuming process to inventory and document an area, then conducvt hearings and draft an ordinance. The Old Fourth Ward legislation suffered from a low priority initially placed on it by city administrators, and the city attorney's insistence on documentation for all 129 buildings deemed "significant," not merely the 33 ones first separated out as "landmark."

The group's published report (available at the Kempf House for $7) is a 102-page opus including photos and descriptions of the history and architecture of the 129 "significant" buildings—interesting reading for local history buffs and neighborhood residents.

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U-M Notes

The painful cuts

The complex academic review process engineered by Vice President Billy Frye to trim substantially the schools of Art, Natural Resources, and Education was flawed, say most U-M faculty and administrators who observed the proceedings. The reviews' great length and openness were intended to insure the fairness of the final decision of how much to cut each school. Instead, the decision-making process seems to have brought unnecessary grief to the faculties involved. The deliberations dragged on for over fifteen months, attracting national attention and leaving many of the faculty in the targeted schools exhausted and demoralized. The unusually time-consuming process involved several stages and multiple public hearings for each school. Some say Frye opted for the cumbersome method after some faculty charged that earlier procedures used to abolish the geography department were unfair.

PETER YATES

Vice President Billy Fry: lightning rod for campus criticism.

By last winter, when committee recommendations for downsizing the three schools landed on Frye's desk, he began for the first time to talk at length with the deans and faculty of these schools. Frye quickly came to realize the degree of distress the review process was causing. These faculty hadn't even been sure whether or not their schools would be abolished, and as the months went by, the cumulative effects of anxiety over the outcome of the reviews, along with injured national and local reputations, a freeze on hiring, difficulties in recruiting students, and departures of some of the more promising or prominent faculty created a grim, embattled atmosphere in the three schools. Frye therefore ordered his staff and all the deans to review carefully whether continuing the painful cutting process was worthwhile. The conclusion was a firm yes. But Frye, who was working eighty-hour weeks to keep on top of things, admits that by last March, he himself was suffering considerably from the stress of the reduction reviews. In an interview this summer he said, "Through overwork, combined with the emotional burden, there were a few times when I confess I came close to the end of my rope."

Frye realized at the outset that he would be the lightning rod for faculty and student criticism over the deep cuts of well-established academic units. He recalled, "Before the overt pain over the reviews occurred, I said, 'Look, there must be a villain in this act. You cannot challenge the worthiness of units and put our colleagues through the pain of evaluation and budget cuts without somebody becoming the focus of the unhappiness.' I was surprised, nonetheless, at how emotionally difficult the whole thing became for me, despite the fact that I objectively knew nobody regarded me as malicious or unconcerned."

If there are any more reviews for major cuts, which Frye doesn't anticipate, they will be shorter. Said Frye, "We've got to find a way that doesn't take so long. The major source of difficulty for colleagues under review is that they were under the axe for over a year. One of the ways I might have accelerated the review process would have been to have done more of the information-gathering for the review committees before they started the review. Another would have been to have started the reviews earlier. We announced the reviews as we were approaching the middle of winter semester. The committees barely got established before summer, and very little got accomplished over the summer. If we had started the reviews in September, we might have had the results in May."

In retrospect, some faculty in the affected schools would have preferred being told how much they had to cut and then making the decisions internally. "That way," said one professor, "it wouldn't have become a public spectacle and we could have completed the process in a fraction of the time."

What did the U-M gain from the emotionally draining cuts? Over $300,000 a year in cuts from the School of Art, over $600,000 a year from Natural Resources, and probably over $2 million a year from Education. Much of the money will go to boost the salaries of unusually productive faculty members throughout the university.

The other cuts

Major cuts in the Art, Natural Resources, and Education schools have received most of the attention given to the U-M's five-year plan. But most of the $20 million in discretionary funds the plan will generate will actually come from more modest cuts (1%-10%) in virtually every university unit. After months of negotiations with Vice President Frye, each U-M unit was told to cut a certain amount, usually by 1986. Here are some of the permanent cuts in general-fund allocations various U-M schools must make by then:

LS&A	5%
Social Work	8%
Dentistry	8.5%
Music	5%
Architecture	6%
Medicine	7%
Engineering	4%
Library Science	9%
Public Health	6%
Pharmacy	4.5%

Much of the money saved in these schools will come from eliminating positions through attrition. LS&A has already axed fifty positions. The fourteen-member School of Library Science has lost three. Public Health will eliminate ten positions from its current 120-member faculty.

The percentage a school's general-fund allocation is cut, however, doesn't really say how much sacrifice the five-year plan will necessitate. The Medical School, for instance, gets only eighteen percent of its operating budget from the general fund, so its seven percent cut is not nearly as big as it seems. Another big factor is where the administration decides to plow back that $20 million. Architecture expects its six percent cut to be returned in the form of increased research funds. Engineering will probably get more back from the central administration than the four percent it was taxed.

Though such differential cuts and paybacks sharpen the natural competition for general fund dollars between the schools, the deans seem to be solidly behind the five-year plan. Each one of the eight we talked to recently supported it enthusiastically.

LS&A is smaller and better

A year ago, hopes were that the U-M's literary college would emerge limping but not critically injured from the worst financial crunch in the university's history. Instead, thanks largely to an extraordinary year of faculty recruiting, university and college administrators say the school is significantly stronger than in 1981. It is now smaller by some 50 faculty. Seventy-five have been hired while 125 left, retired, or died. Knowing how important it is in a period of downsizing to make every appointment count, an unusual amount of effort, spearheaded by Associate Dean Bill Zimmerman, went into getting the best new faculty possible. More opportunities for appointments were created by encouraging about 25 senior faculty to retire early.

Sociology, already one of the very best social science departments in the country, is delighted to have attracted Barbara Reskin from Indiana. Reskin, who will hold a joint appointment with the U-M's Women's Studies Program (itself one of the strongest such programs in the country), is an expert on the link between gender and employment.

Diane Hughes will be joining the history department from the University of Zurich. She is well known for her work on the history of the family, concentrating on the medieval and late Renaissance period. Philosophy, long strong in ethics but facing key retirements in that area, is getting a boost with the appointment of Robert Darwall from the University of North Carolina. The English Department, considerably upgraded in recent years by senior faculty appointments, has added another major scholar by hiring James Winn, who had been at Yale. Winn, who is also a professional flutist, has written a book called *Unsuspected Eloquence,* a novel synthesis of trends in music and poetry. Another important acquisition in English is Richard Tillinghast, a poet from Harvard who will be teaching in the department's new MFA program. In the hard sciences, chemistry has lured from Iowa Dmitri Coucouvanis, a leading expert on the catalysts important to living organisms.

When China scholar Allen Whiting was snatched away by Arizona, the U-M lost one of its star faculty members. Within six months, however, it recruited someone who promises to be of equal stature: Ken Lieberthal, who comes from Swarthmore. Lieberthal, like Whiting, specializes in contemporary Chinese politics. One of his studies revealed how the Cultural Revolution had the ironic effect of strengthening traditional family ties which had been under attack under Mao.

Such senior faculty appointments, along with this year's recruitment of exceptional junior faculty, has many in LS&A convinced that the college, which had suffered some erosion during the Seventies, is on the upswing. Adding to the optimism is the realization that the U-M has now weathered its storm. No more traumatic mid-year state budget cuts are in the offing. Many other universities—for example, Berkeley, Washington, and Minnesota—are now facing at least as difficult a situation as the U-M did two years ago.

Dean Peter Steiner remembers how, a year ago, the college had twenty-five major faculty members who had received extremely tempting offers elsewhere. One economics professor was offered a $24,000 raise from another university. With supplemental funds from the central administration, Steiner was able to keep twenty-two of the twenty-five. Political scientist Thomas Anton went to Brown, economist Daniel Rubenfeld went to Berkeley, and Whiting went to Arizona.

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Out-of-state students help fill U-M coffers

This year the percentage of out-of-state U-M freshmen is up to thirty-four percent of the 4,300-student freshman class. The university, increasingly dependent on tuition income, will enjoy a financial boost as a result, because out-of-state freshmen pay a whopping $3,148 per term, compared to $1,084 for in-state students. The U-M's $6,300 annual tuition for underclassmen makes it one of the nation's most expensive public institutions, only a little less expensive than private colleges, where tuitions of just over $8,000 are typical.

One might have expected that as the U-M tuition has skyrocketed in recent years and the number of graduating high school students has declined, it would be tougher than ever to recruit students outside of Michigan. To counter these trends, the U-M admissions office has upped its presence at out-of-state high school college nights. U-M representatives now attend fifty to sixty such recruiting opportunities, compared to ninety in-state college nights. Often the admissions office makes use of U-M alumni living in distant cities to attend college nights and sell the U-M. New York provides the most out-of-state freshmen students (about 335), followed by Illinois and Ohio (each over 200).

Out-of-state students were once the campus's academic elite, but these days they are almost indistinguishable from in-state students, scoring a little better on test scores but ranking a little lower in class standings.

Overall SAT scores for the entire freshman class are up again this year, with a median of 550 verbal and 620 math. The greatest improvement is in the engineering college, where admission competition continues to mount. Engineering freshmen now have median SATs of 570 verbal and 670 math.

Business

Adult education courses survive U-M cuts

The UMCAE (U-M Courses in Adult Education), which offered non-credit courses for personal enrichment and professional development, officially is no more. It was a victim of the major U-M budget cuts announced in June, 1982 that have led to the virtual dismantling of the Extension Service. But the UMCAE's last director, Paul Samarco, is using some of his own funds, along with profits from two spring UCAE workshops, to continue the program by founding the Ann Arbor Learning Network. Its offices are over Taco Bell at 617 East University. Distinguished mycologist Robert Shaffer will again teach his fall mushroom class, lawyer Zena Zumeta will continue to help people develop their negotiating skills, and wayward piano students will once more be inspired by "How to Play the Piano Despite Years of Lessons."

Although public response to the newly independent Network won't be known til after registration in mid September, in many ways Samarco seems to enjoy his new role as entrepreneur, relieved to be free of the constraints that the U-M connection entailed. "I was under mandate to be self-supporting, while other U-M units were getting messages to decentralize and run their own programs with which I wasn't allowed to compete. Gradually more and more territory was becoming forbidden to me. The Music School

took over elementary instruction in its PACE program. The business school feels as though it is the only place on campus that should offer business-related programs. Phys. ed. has non-credit classes. I administered the non-credit dance program for a few years until the Music School took it over. At the same time this was happening, we weren't supposed to duplicate offerings of other community institutions—the Ann Arbor Public Schools adult ed. program, the 'Y,' the community college."

The Learning Network's fall offerings are mostly repeats of previous courses, largely in the $35 to $65 range. New offerings include French, Spanish, Italian, Liz Burt and Jill Brown's popular Body Image exercise class, and some classes for children. But by winter, Samarco hopes to expand with classes in marketing and finance for local business-people. After the regular evening classes are well established, Samarco would like to develop in-house training for businesses, adapted from regular courses.

Only in horticulture and botany has the Network not maintained the UMCAE's spectrum of courses. The Friends of Matthaei Botanical Gardens decided to set up their own adult education program, taught by the same people who had given courses under UMCAE, including popular edible plants specialist Ellen Weatherbee.

Arts & Entertainment

Who really listens to what?

Whenever you see those Arbitron ratings of how popular the local radio stations are, you can't be sure just how the race for listenership really stacks up because the results don't include public radio stations, which are becoming increasingly popular. This summer we conducted a survey of two hundred Ann Arborites to get a sense of how the rankings look when non-commercial stations are included.

We asked respondents to list the stations they listen to and to estimate how many hours they listen to each. The cumulative results are as follows:

Share of Total Hours Listened	Station	Format
13.2%	1. WJR	*Sports, middle of the road*
11.3%	2. WUOM	*Classical*
8.4%	3. WIQB	*Album-oriented rock*
7.8%	4. WJOI	*"Beautiful music"*
6.3%	5. WRIF	*Album-oriented rock*
4.2%	6. WABX	*Popular "new" music*
4.1%	7. WWWW	*Country*
4.1%	8. WEMU	*Jazz*
4.1%	9. WWJ	*All news*
2.9%	10. WHYT	*Popular "new" music*
2.8%	11. WPAG AM	*Music of 1940's–1970's*
2.6%	12. WLLZ	*Album-oriented rock*
2.5%	13. WPAG FM	*"Beautiful music"*
2.5%	14. WNIC	*Soft rock*
2.4%	15. WMJC	*Soft rock*
2.1%	16. WCBN	*Freeform, jazz*
2.1%	17. WQRS	*Classical*
2.1%	18. WCZY	*Top 40*
1.9%	19. WDET	*Jazz*
1.9%	20. WJLB	*Urban contemporary*
1.7%	21. WAAM	*Middle of the road*
1.5%	22. WCXI	*Country*
1.5%	23. WDRQ	*Urban contemporary*
1.3%	24. WXYZ	*Talk*
1.2%	25. WOMC	*Top 40*
1.0%	26. WJZZ	*Jazz*
0.7%	27. CKLW	*Top 40*
0.6%	28. WNRS	*All news*
0.1%	29. WYFC	*Christian*

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Of three local stations which make it into the top ten, two (WUOM and WEMU) are public. Rock station WIQB remains a local powerhouse, especially among younger listeners, and perennial leader WJR is still on top.

We also asked our respondents which stations they have switched to more in recent months, and which they have turned away from. Middle-of-the-road rock station WHYT and easy-listening WPAG-FM were the two which have recently gained the most listeners. Both WJR and WIQB, according to our poll, have lost the most listeners recently. WPAG and WJOI, also an easy-listening station, are favored mostly by older listeners. A lot more women than men prefer stations WWJ, WPAG, WJLB, WWWW, WJR, and WJOI. Men considerably outnumbered women for stations WIQB, WRIF, WEMU, and WJZZ.

Ars Musica hits the big time

"World class by '85" is the latest goal of Ars Musica, Ann Arbor's—and the nation's—only full-time baroque orchestra and one of the few but growing number of groups to play on original instruments. Recent events have brought that lofty ambition closer to reality, despite some dreadful luck: a glowing *New York Times* concert review that never got printed, and the untimely death of a Vox record executive interested in signing the thirteen-member orchestra.

Music director Lyndon Lawless's three-year plan has been to have everything in place for 1985's worldwide celebrations of Bach and Handel on the three hundredth anniversaries of their births: increased funding, increased touring, and national recognition. For these purposes, a successful, attention-getting New York performance is immensely helpful, since quotable New York reviews and the attention of national music figures helps fund-raising at home and bookings everywhere.

Ars Musica's April New York concert was successful beyond all dreams. The musicians, warned by Lawless of notoriously cool New York audiences, got a standing ovation after their first piece and proceeded to play their best ever, dealing flawlessly with the most problematic passages. At the post-concert reception, strategically arranged by Ann Arbor music lover Peter Heydon, three of the country's top classical music agents were on hand, and, most importantly, *each saw the other.* That very night, the assistant to the prestigious agent Harold Shaw called to arrange for an interview and subsequently offered to handle the orchestra.

To promote prospective bookings, it is necessary to have a record to hand out. Thanks to local backers, Ars Musica has two impressive recordings: Handel's *Messiah* on the U-M School of Music label, which won one of *High Fidelity* magazine's annual Critics' Choice awards last year, and an audiophile-quality recording of Bach's Fourth and Fifth Brandenburg Concertos, paid for by DCM speaker manufacturers of Ann Arbor. Due to the records and the efforts of Ars Musica's charming and energetic business managers, Jason and Diana Eyster, the 1984-85 concert season is already fuller than next year's, with performances at the Cleveland Museum of Art and the Library of Congress in special salutes to Bach and Handel.

Locally, many patrons have supported the orchestra by increasing their contributions markedly. The musicians are now paid better but still must supplement their income. Most teach; one (recorder player Michael Lynn) publishes out-of-print early music manuscripts; two still work in fast-food restaurants.

Nevertheless, the orchestra's present level of professionalism marks a tremendous change from its early years of struggle, when the musicians played in casual attire that included jeans and combat boots, and when Lawless was a dedicated but naive young conductor saddled with all promotional and management duties, blessed mainly with a dream of developing a fresh approach to baroque music to be based on the bright, distinct, small sounds of 18th-century instruments.

Social Developments

Justice for Eddie and Charlie?

The widespread city support given street people Eddie Jawor and Charlie Shrumm has caused one person to call them Ann Arbor's "pet bums." The two men receive enough money from ten-cent can deposits to keep their substantial thirst for alcohol satisfied most of the time. Until now, the police and parks officials have also assisted the two men to the extent of allowing them to make West Park a virtual bedroom. Suddenly, this harmony has vanished, and last month the two men threatened to sue the city over an incident that reddened the faces and pricked the consciences of some of the city's top officials. "It was an over-zealous attempt to clean up West Park," said City Administrator Godfrey Collins with some embarrassment.

The incident occurred on August 5, the day before the Muscular Dystrophy Fair, when parks maintenance workers were cleaning up the park for the annual fund-raising event. Eddie and Charlie store their worldly goods in shopping carts near the West Park pavilion. A worker, following orders by both a police officer and by Parks Department head Vern Hartenburg, loaded the carts into a city truck and hauled them off to the dump. Gone were not only their summer and winter wardrobes, blankets, utensils, and appliances (including a hot plate and toaster), but also their personal effects, such as photographs and souvenirs.

Neither man saw the actual removal of his belongings. Charlie was on his way to the hospital for intoxication treatment; Eddie was on his way to the corner store to buy another bottle of wine, having demonstrated to a police officer that he was sober enough to walk. When he returned, Eddie learned of the incident from sympathetic parks department workers who had been there.

A few weeks later Eddie and Charlie took their case to Legal Services, where it was decided that the best way to proceed was through City Council. Because of the amount of time they spend in West Park, the case was referred to Fifth Ward councilwoman Kathy Edgren, who immediately called City Administrator Godfrey Collins and requested a complete investigation of the incident. After discussing the incident with all involved, Collins decided that the city had erred. He promised that the city would make restitution in kind for each item that the men had lost.

Schools

Searching for a super superintendent

"Everybody will be after Harry's job," predicted one of the consultants the school board hired to seek a successor to

Superintendent Harry Howard. Howard expected as many as one hundred fifty applicants. But a few days after the August 12 deadline, only 84 applications had been received.

This disappointing turnout was the latest in a succession of problems that have left some school trustees feeling jittery about their search. "This is the most important decision we'll ever make," they keep saying, fretting that they may be moving too fast or receiving lackluster service from the three consultants they hired to scour the country for top-quality candidates. The consultants, for example, failed to place ads in the *New York Times* and *Wall Street Journal,* as requested, until trustees complained. The bare-bones ads were late and dull and omitted any hint of the managerial style the board was seeking. Furthermore, the consultants proposed that candidates be screened by a panel of several men and just one woman, a sexist gaffe that refueled some trustees' fears that the trio of consultants, Evart Ardis, Harold Fowler, and Duane Peterson, were members of a close-knit "old-boy network" of school administrators and college deans who might steer stodgy and unimaginative candidates toward Ann Arbor.

The consultants, however, said they had made energetic personal contacts around the nation—an approach they feel yields better candidates than newspaper ads.

Board member Martha Krehbiel, who chairs the subcommittee that hired the firm, said that people in West Bloomfield and Milford told her the three consultants had served them well. "Some of the candidates look fantastic," Krehbiel reported with pleasure. She and several trustees spent long hours in a locked room out in the school headquarters on State Road looking through the initial applications, instead of waiting to look at a few finalists, as the consultants had suggested.

Despite varying degrees of nervousness about the search for a new superintendent, the trustees have tended to pull together, trying to find ways to allay each others' concerns. However, they rejected, 5-3, a proposal by Ginny Rezmierski to involve teachers, administrators, the PTO, and student representatives in rating the finalists. Others said adequate community input would come from the consultants' proposal to invite all interested townspeople to help formulate questions for candidates and to sit in on the final interview sessions. "We board members have the same priorities," Krehbiel commented. "We're strong and opinionated people. I can see tension building over rather minor things because we're all strong. But we respect and want to hear each other." Trustees on the new board are making an effort to accommodate each other, board president Bob Gamble agrees. He predicts, however, that the final choice of the new superintendent will strain the board's unity to the utmost.

From behavioral to cognitive concerns

The difference between the workshops Lee Hansen attended this summer and last has intriguing implications for local students. Just last year Hansen, the Ann Arbor schools' curriculum chief, and two hundred area teachers sat immobilized in the Huron High auditorium, listening student-like, hour after hour, to theories and advice offered by Madeline Hunter, a guest expert from California. She told the teachers how to impart facts in such a way that students would test well on them later. Her theories were largely based on Skinnerian principles like reinforcement, repetition, modeling, and breaking information into digestible bits—

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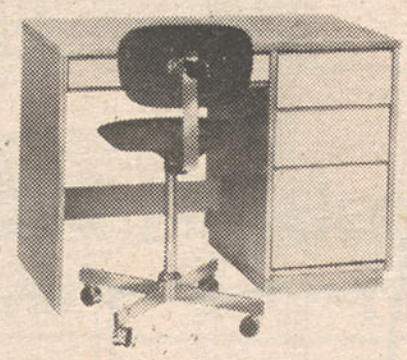

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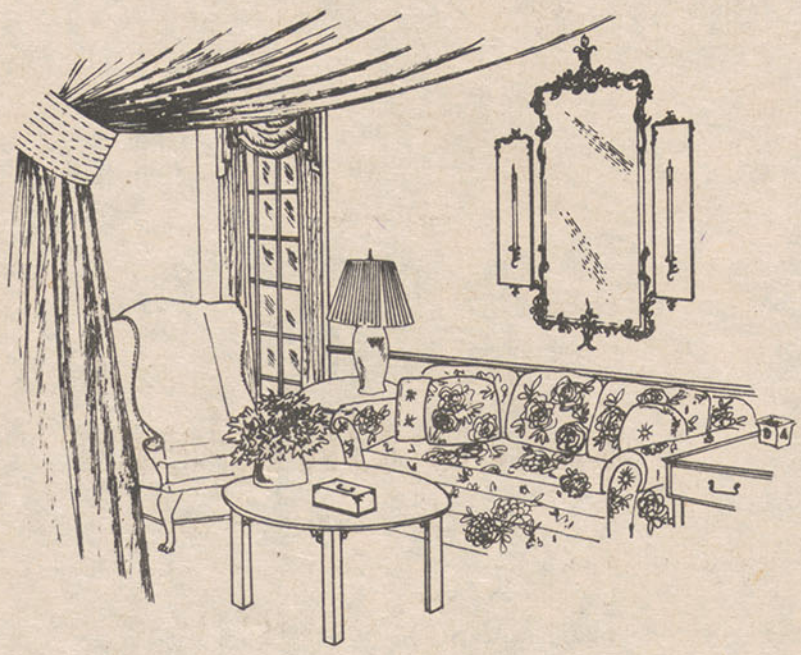

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principles much in vogue during the Seventies.

This summer, Hansen, always alert to the emergence of a significant new classroom trend, spent two weeks in an intensive U-M workshop hosted by the English Composition Board. This was no behaviorist, test-oriented experience. It focussed instead on how to get students thinking deeply and writing thoughtfully. The sixty participating teachers and administrators sought to discover by thinking and writing how to get their students thinking and writing, too. Closeted in near-monastic isolation in Mosher-Jordan Hall, they wrote, talked, argued, read articles and books on writing and thinking, listened to speakers and panelists with divergent views, met in small and large working parties, edited each other's drafts, and continually discussed, reflected, and wrote about what was going on. The process was messy and open-ended. The ideas were exciting and deep. Hansen and five local high school English teachers seemed stimulated and exhausted by the experience.

PETER YATES

School administrator Lee Hansen: groping with the "Johnny can't think" problem.

The workshop provided participants with clues for combating a new malaise said to be sweeping U.S. classrooms. This is "a disease far worse than educators had yet imagined," said the editors of the *Basic Education* journal recently, announcing a malady that topped the earlier "Johnny can't read" scare. Now "Johnny couldn't think!" Lee Hansen is concerned about the problem, commenting, "If we've erred during the Seventies, it has been in paying too little attention to thinking, in failing to develop our students' higher-order skills." Hansen's attendance at this summer's workshop may signal the start of a new emphasis on thoughtful, active learning in local classrooms.

Private schools keep growing

Most of Ann Arbor's private schools—religious as well as secular, structured as well as open—report increased enrollments, steady waiting lists, and expanded programs and facilities.

Greenhills and Gabriel Richard both offer college preparatory curricula and send over ninety-five percent of their graduates on to higher education. They have both flourished since their founding. Greenhills (grades 7-12), which opened in 1968 with about 65 students, now enrolls about 310. The school is about to embark on an expansion program to add 60 to 80 more students. Gabriel Richard (grades 9-12), eighty-two percent of whose students are Catholic, has grown from 300 to 350 since 1977, when it was formed by consolidating four parochial high schools, including Ann Arbor's St. Thomas. Now operating at full capacity, Gabriel Richard has hired a development director to find a new site for the school.

For the most part, parochial elementary schools supported by conservative congregations have maintained small but stable enrollments in recent years. The Seventh Day Adventist School has 50 students, Salem Lutheran has 35, and Grace Bible Academy has 139. However, those schools associated with middle-of-the-road churches have had ever-increasing enrollments and waiting lists. St. Paul's Lutheran has 270 students; St. Francis Catholic has 470. St. Thomas, with around 300, has hopes of inheriting the adjacent building now housing Gabriel Richard when the high school makes its move. All of the above schools offer Christian and secular instruction within a structured program, and all accept Christians of any denomination.

Huron Valley School (grades 4–9), established last year by the Word of God Community, is expected to outgrow its present site, the old Woodruff School building in Ypsilanti, in another two years. Last year's enrollment was 150; this year's will be 170. According to principal David Mangan, reasons for its projected growth are twofold: the increasing numbers of people joining the charismatic Christian community, and the large family size of many Word of God couples.

Ann Arbor's only Jewish elementary school, the Hebrew Day School (grades K–6), now in its ninth year, has added a class every year with an enrollment of about 40. The students divide their time equally between secular and religious instruction. The school is aligned with a national conservative Hebrew day school movement rather than with any single synagogue in town.

Oak Trails (preschool through grade 8) is the area's oldest Montessori school. Its elementary program has fluctuated between 20 and 35 students over the years, with a more stable pre-school enrollment. While there is always concern when enrollments drop to the low twenties, teachers at Oak Trails expect the school to remain small. They acknowledge that not every child can succeed in the Montessori system, which places a high premium on individual achievement within a highly structured environment.

Like Oak Trails, Emerson School (grades K–8) is designed for students who are highly motivated to excel in the classroom. Emerson describes its program as "semi-structured," "non-graded," and geared to "the academically talented." Since moving to Ann Arbor from Plymouth eleven years ago, Emerson has added a class every year. This fall it will open a new building on the southeast corner of Zeeb and Scio Church Roads for its 150 students.

Unlike Oak Trails and Emerson, the Rudolf Steiner School (grades K–8) accepts all applicants. The school, now in its fourth year in Ann Arbor, has grown from 10 to 100 students. The Steiner system, also known as Waldorf education, is relatively new in the United States, although two hundred schools exist around the world, mostly in Europe. Based on the educational philosophy of Rudolf Steiner, Waldorf schools emphasize the experimental aspects of learning by introducing physical movement, arts, and crafts as precursors to conceptualization. The same teacher stays with the same group of children throughout their eight years at the school.

Ann Arbor's least structured school, Clonlara, added a secondary program to its pre-school and elementary classes two years ago. According to director Pat Montgomery, Clonlara's guiding philosophy is to empower children to take control of their lives by letting them participate in rule-making and goal-setting. The total school enrollment has been climbing steadily, but Montgomery foresees 150 as the upper limit for the school. "It's part of our philosophy to remain small," she said. □

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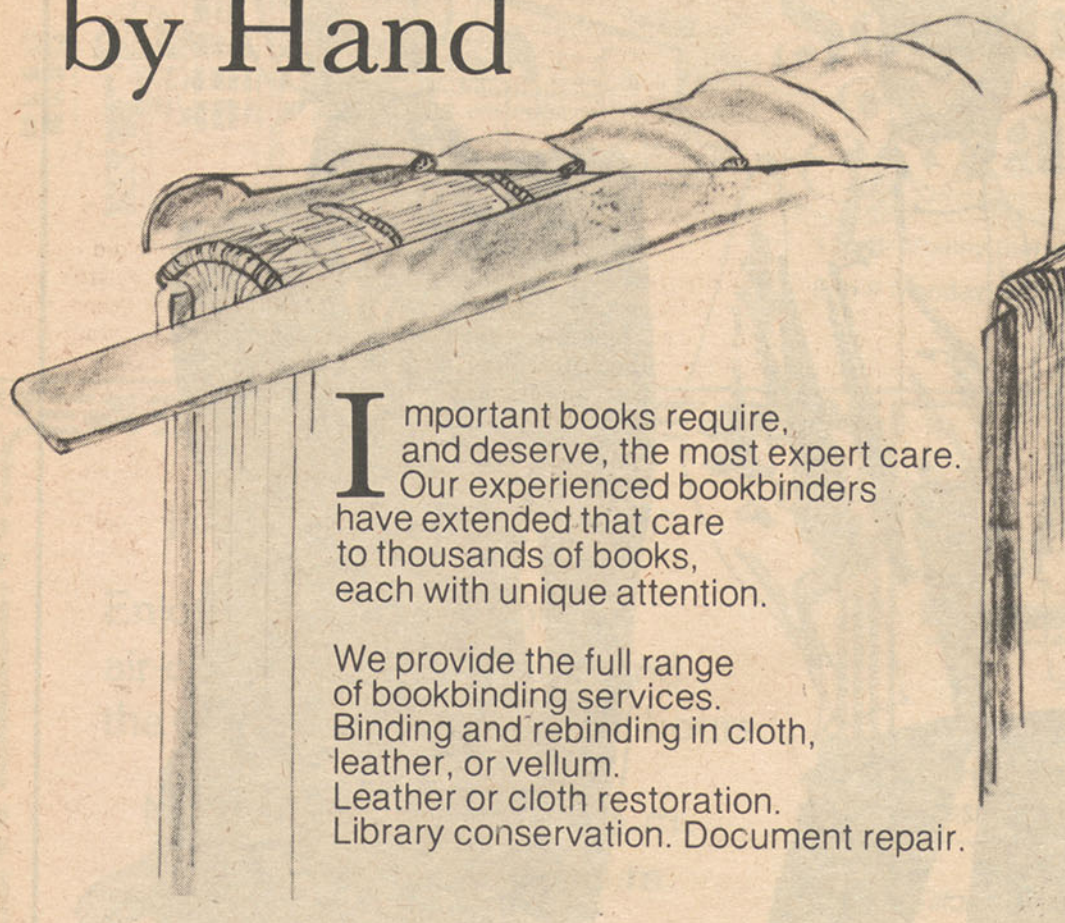

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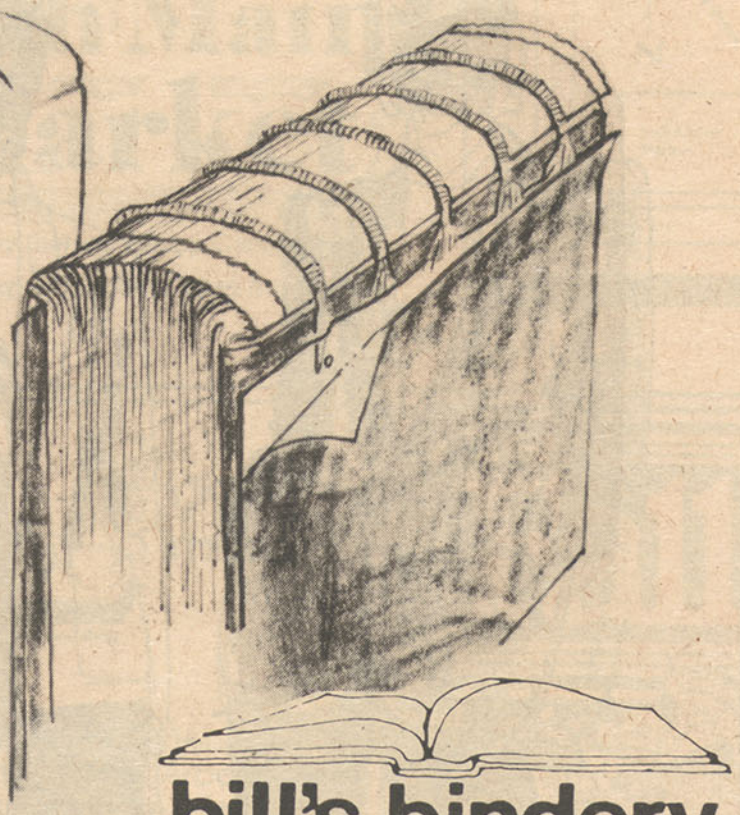

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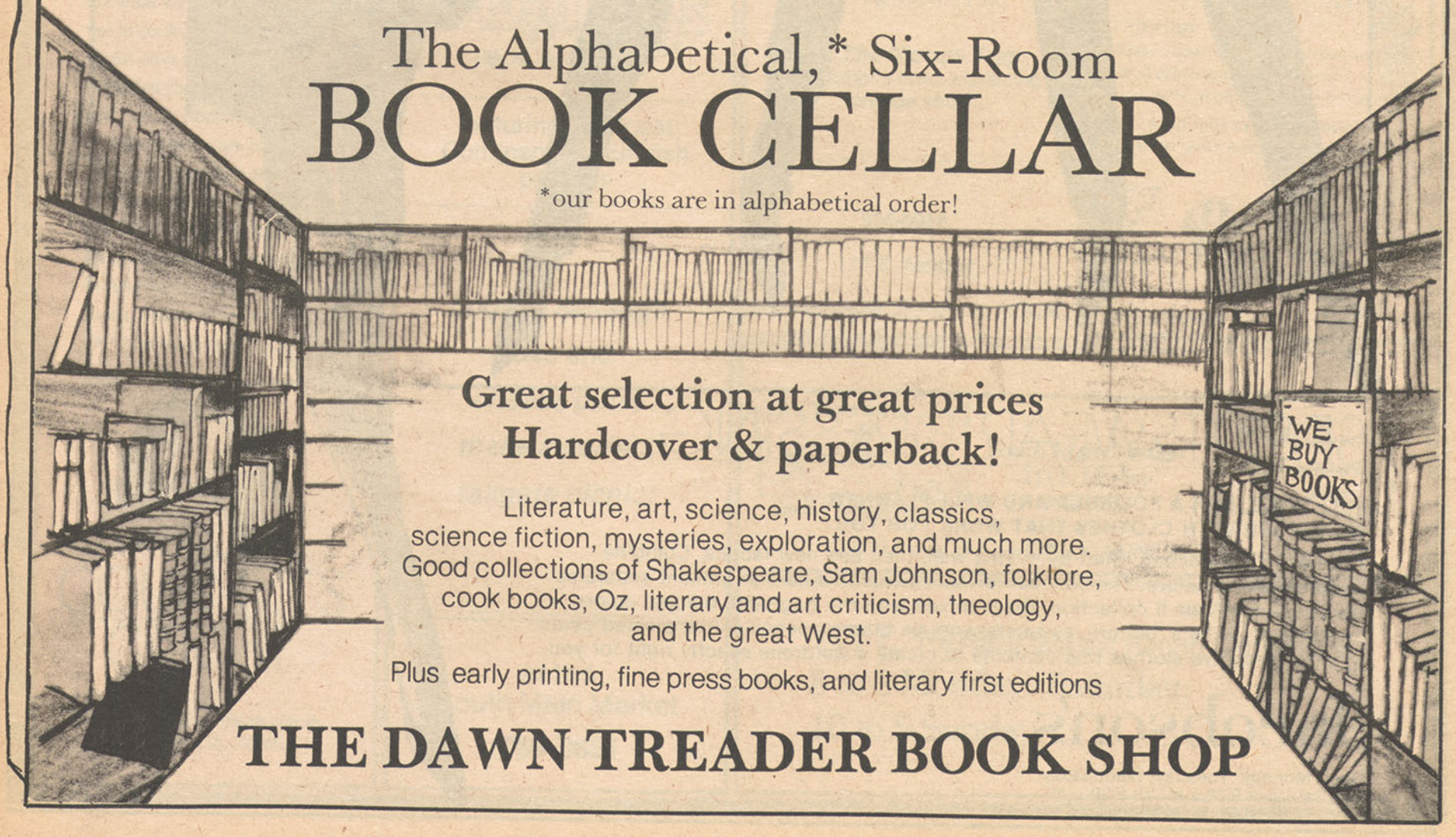

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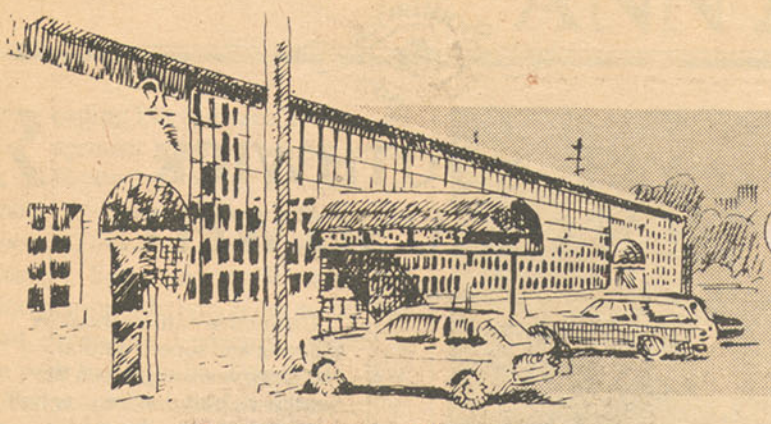

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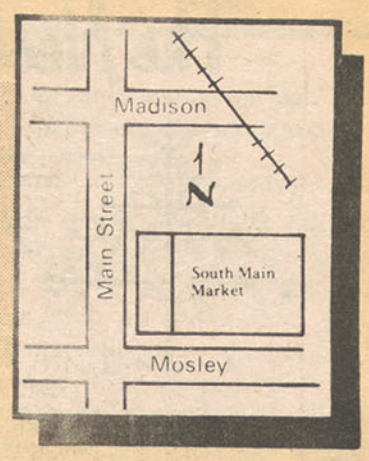

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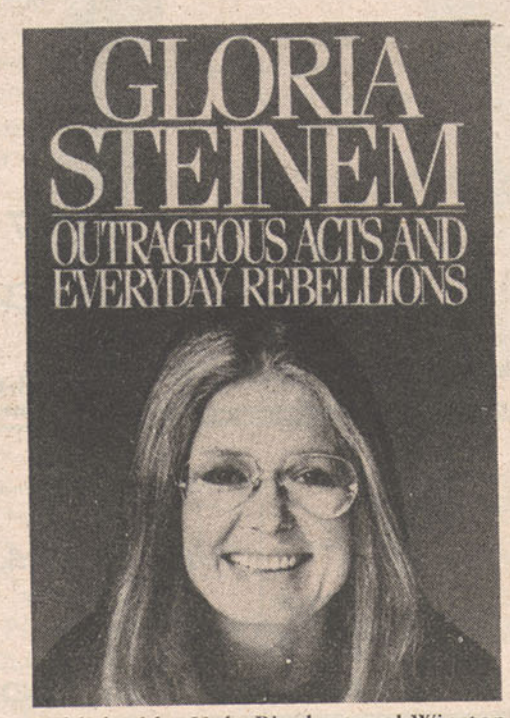

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Writer, mother, teacher, gardener Pat Materka

How a time management author manages her own time.

DAVE SMITH

Giving up gardening was too high a price for Pat Materka to pay to cure chronic overextension.

Reading Pat Materka's time management guide for women brings forward a host of questions about the author's own life. In the book *(Time In, Time Out, Time Enough,* Spectrum, $5.95), the thirty-nine-year-old Materka refers to her own past experience frequently, beginning on page two with her long-held rationalization for the chaotic way she led her life: disorganized people are more "creative." "A clean desk is a sign of an empty mind" was her motto at work.

By the age of thirty-five, the disorganized but energetic Materka had two school-age children, a full-time U-M Information Services job writing press releases in the social science area, an old farm house with an extensive garden, a weekend antique business, and a number of volunteer activities.

"I had the feeling of being constantly behind and under the gun," she says. "But I wouldn't face the fact that I could do better by having a housekeeper or working only part-time. I didn't want to give up my job or my extra projects or my control over my house. I *liked* being a Brownie leader. I *liked* mowing my one-acre lawn. So I started work on the book. Even if I never got it published, just doing the research would help me get my act together."

Reviewing the literature in the time management field (none of which was aimed at helping working women organize both the home and work spheres of their lives), she came up with a 218-page book that combines basic time-management principles with the chatty, practical helpfulness of a neighbor who is a working mother. Feeling good about yourself is a prerequisite for change, Materka believes. Her book adopts a positive, cheerful tone and frequently warns of the evils of perfectionism and its companion vice, guilt.

How does Materka now organize her master list, which her book asserts is the linchpin of the efficient day? Does she follow her book's advice and keep her desk at the office uncluttered? Is her wardrobe pruned and her freezer full? If you walk into her house at four p.m., are all the major surfaces (countertops, floors, major tables) clear? Does she arrange her day to take advantage of her natural energy levels?

It turned out that the day Materka was interviewed for this story she had *no* master list. (Her calendar did have reminders for things like sending her brother a birthday card.) "My most important deadline for today was to do one story," she explained in defense. "Lists are for the things you would otherwise forget. I tend to do lists sporadically—maybe more sporadically than I should." After a typical six and a half hours of sleep, she had arrived at her office punctually around eight, barely half an hour after getting up. Thus her peak early-morning hours were reserved for her most difficult task: writing. The flexible schedule of her husband, Bob, a computer software consultant, means he can see the children off to school. Pat, in return, handles mid-afternoon chauffering duties for the children's lessons and team practices on her delayed lunch hour. (Lunch for Pat is likely to be yogurt or cheese and crackers consumed intermittently at her desk.)

Materka's desk, though not completely clear, is obviously organized, with functional "in" and "out" baskets and an impressive amount of cleared writing surface. (Materka now regards clutter as distracting, not creative.) Working files are within reach of a swivel chair, making it easy to file papers as she sorts through her "in" basket periodically during the day. The desk itself is free of mementoes, as suggested. "Precisely because [photographs] give your desk a warm, homey appearance, they make you look less professional," the book advises. But to one side is a whole wall of children's photographs and art.

A visit to the Materka home, a 120-year-old remodeled farmhouse on Miller near Newport, revealed that kitchen counters *were* clear, and so was the large living-room rug, testifying to the efficacy of her recommended *"thirty-minute-a-day clean sweep,"* a portion of which had been accomplished, as suggested, before leaving in the morning. Clutter was visible but not conspicuous. A case of pop bottles stood beneath a table, an entire table was heaped with magazines and books—but all clutter was relegated to corners, not the center of major rooms.

The long, sunny kitchen contained a surprising amount of unobtrusive storage space in the form of custom-made pine cabinets and antique pieces like the dry sink that holds dog food and kitty litter. Energy-draining visits to the supermarket are limited to once a month, with other shopping done at the Farmers' Market, Kerrytown, and convenience stores. The bedrooms, very small and quite simple, attest to the efficiency of the Materka family's mammoth yearly yard sales. (Marc, ten, and Shannon, thirteen, reap the profits from selling their outgrown clothes and toys.)

Pat and Bob's closet consists of a clothes bar and wire shelving at the end of their room, since the pre-Civil War house originally had no closets. Their entire summer wardrobes take up little more than ten square feet of uncrowded space. Winter clothes are in another closet, and Pat religiously follows her advice that if you haven't worn something in the past year, you should probably get rid of it.

Wardrobes, Materka maintains, perfectly illustrate the 80:20 rule: 80% of your results come from 20% of your efforts. "I used to feel guilt-ridden if I didn't buy nearly all my clothes on sale," she recalls. "Nothing ever matched. Now I have fewer clothes and spend less time shopping by looking only at certain stores and certain brands that I'm used to." She tends to avoid discount stores, preferring to shop mainly at Alvin's, Gantos, Hudson's, and Jacobson's.

In addition to giving up comparison shopping for clothes, Materka now avoids elaborate entertaining and most baking projects. And she doesn't feel guilty when occasionally the house does lapse into chaos.

Time In, Time Out, Time Enough emphasizes the importance of keeping in touch with your dreams and goals, rather than just muddling through each day's duties. In this respect, Materka herself turns out to be rather more an opportunist than a long-range planner. "What seems to happen to me is that an opportunity presents itself and that becomes the goal," she explains. *Time In, Time Out, Time Enough* provided her with the credentials and subject matter for giving workshops on time management. (The Ann Arbor Learning Network is offering one this fall.) Now her two years of experience giving weekend workshops has provided the basis for a second book to be published by Prentice-Hall early in 1985: *Workshops and Seminars: Planning, Promoting, Producing, and Profiting.*

Materka regards giving seminars as a close to perfect job, involving lots of contact with people and a stimulating amount of travel. (Daughter Shannon went with her on a recent trip to Traverse City, which made the experience especially enjoyable.) To cap off each new learning project with a book is a dream come true. "In terms of an intrinsically satisfying experience," she says, "I don't think anything beats writing a book—except having babies."

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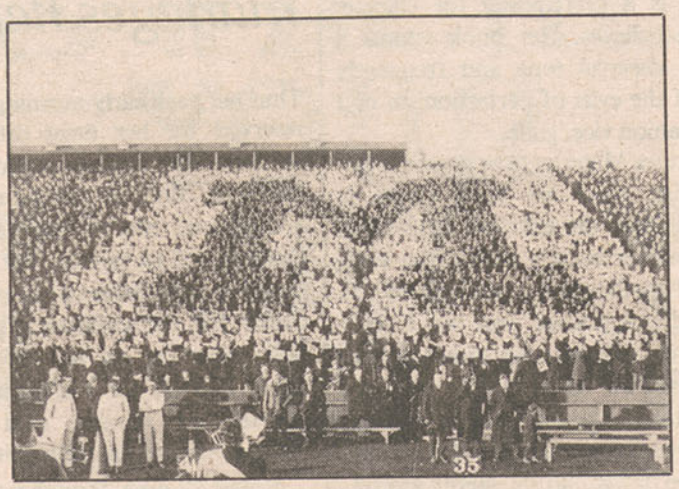

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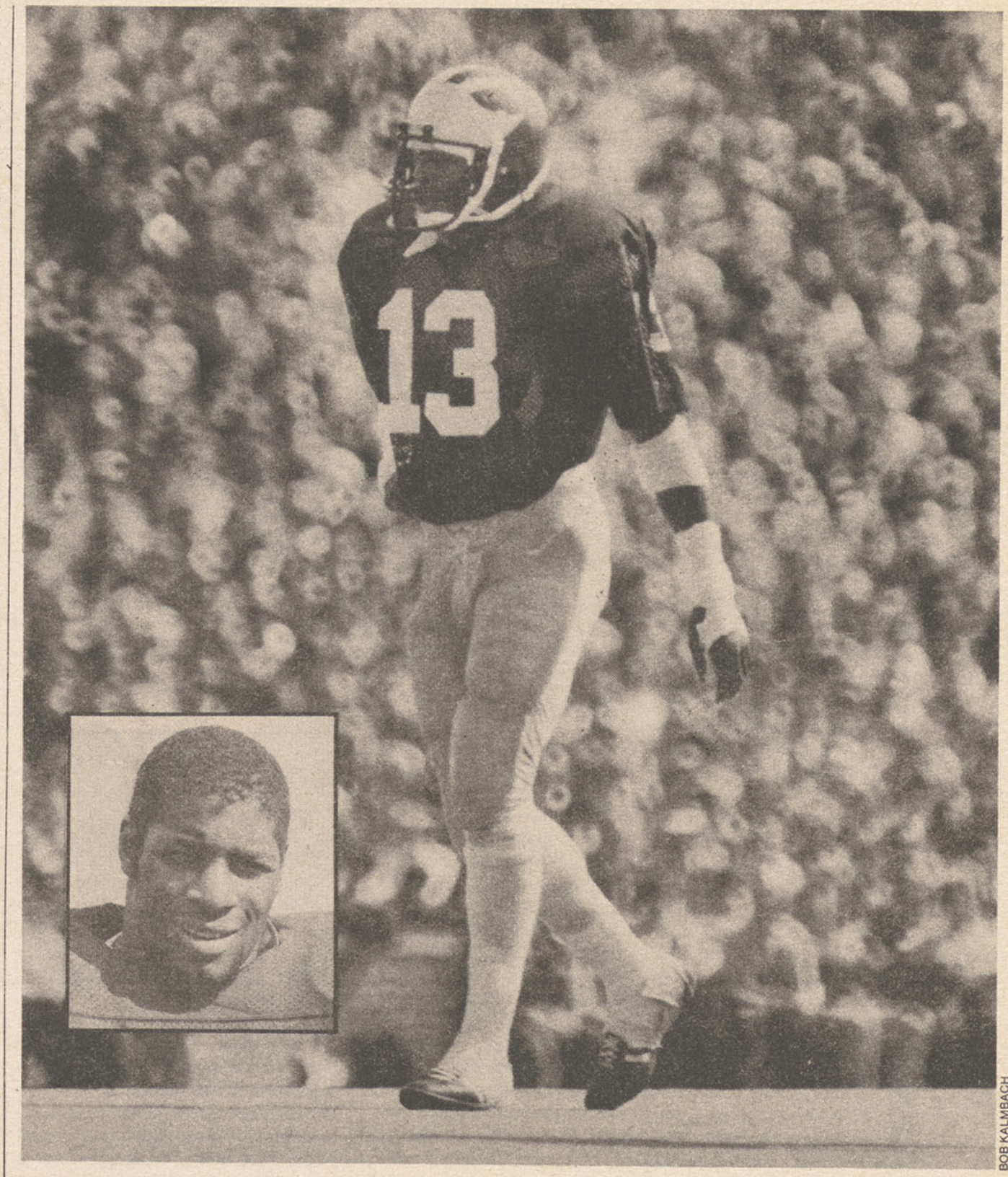

BOB KALMBACH

Keith Bostic:

Former U-M star faces the trials of an NFL rookie.

Early this summer, former U-M and Pioneer High School football star Keith Bostic signed a contract with the Houston Oilers that reportedly made him one of the highest-paid rookies of the year. So far the only noticeable sign of Bostic's newly acquired wealth is the elegant white Eldorado he bought his parents before leaving their modest home on Miller Avenue for training camp. "It's something I've always wanted to do for them," said Bostic, referring to the car. "My parents were around whenever I needed them."

The twenty-two-year-old Bostic himself seems little affected by the glamor of his new profession. "So far I really haven't experienced it. I haven't had the time for anything but football since training camp began," he said in a phone call from San Angelo, Texas, where the Oilers are preparing for the 1983 season. He explained that practice sessions are held twice a day for a total of six hours, with breaks for meals, an hour or so of free time, and team films and meetings in the evenings. "It's the same routine every day, from seven-thirty in the morning to ten at night, and you start to feel like a robot after a while," he said.

Normally cheerful, Bostic did not complain about the notoriously tough situation a pro rookie finds in training camp, but his tone was subdued when he assessed his situation in his characteristic level-headed way. "This is my first real experience away from home, and I'm still making adjustments. The atmosphere is a lot more intense than in college. The players hit a lot harder, and they're all superior athletes."

Bostic was aware of the great physical demands that would await him in training camp. To refine his speed, he worked out with the U-M men's track team this spring and did so well that he ran the lead leg of the 440 relay in regular meets. This spring and summer, before leaving for the Oilers' training camp, he concentrated on building up his endurance and heat tolerance by exercising in heavy sweat clothes during the hottest part of the day. He could be seen running along Miller, down Newport and along Huron River Drive, or charging up the steps at Michigan Stadium at a time when everyone else was looking for ways to keep cool. His distance runs were usually followed by tennis, weight-lifting, swimming, or treading water for extended periods (sometimes two hours).

Now that he's in Texas, Bostic admits to feelings of homesickness and is quick to acknowledge the tremendous support his parents have given him and his two brothers in their athletic pursuits. Both parents worked to make ends meet while the six Bostic children were growing up. Frank Bostic, Keith's father, usually held two jobs, generally in maintenance, and came home between shifts to take the boys to practice —football, basketball, baseball, or track, depending on the season. Frank, a wiry man of medium height, excelled at track at Pioneer High and played running back for the semi-professional Ann Arbor Bulldogs during their brief existence some thirty years ago. The senior Bostic scoffs at a former Mack School principal who told him, at a time when his boys were quite high-spirited and rambunctious, that they'd all probably end up in prison. "I kept my boys busy in sports and taught them how to play at least two positions in each sport." The walls of the Bostics' living room are completely filled with pictures, plaques, awards, and crowded trophy cases attesting to their sons' athletic achievements. Ed, twenty-four, played football and basketball at Pioneer and briefly at Central Arizona Junior College. This fall Mark will attend the University of San Diego on a basketball scholarship. The Bostic dining room is devoted to pictures of the daughters, who are older, and their families.

Playing defensive back with the Oilers, Bostic will have a chance to tackle former U-M teammates like Butch Woolfolk, Rob Lytle, and Harlan Huckleby, all now in the NFL. Looking beyond his future in the unpredictable world of pro football, Bostic sees a career in the more stable field of dentistry.

Following a national trend, Ann Arbor school administrators are proposing a tougher, less flexible high school curriculum. Angry teachers say it's a simplistic solution that will hurt more students than it will help.

The Push for Rigor

By Anne Remley

"This looks like the curriculum Ann Arbor High School offered twenty years ago!" said Milo White in surprise. The principal of Pioneer High was getting his first startled look last May at a proposal to revamp local high schools. The plan, which was nearly ready for the school board, had been drafted by central administrators Lee Hansen and Richard Stock with little consultation with White, Huron High principal Ron Tesch, local teachers, or the school system's advisory curriculum council. White and the small group of Pioneer and Huron teachers (some of whom later reported the scene) were concerned about some of the major changes Hansen and Stock were proposing. Teachers were shocked and angered to see that the pair wanted to steer students into a large number of specific, preset academic courses rather than letting them select from an array of science, social studies, math, and English classes, as they do now. The addition of so many mandated classes would make schooling more rigid for students and would wipe out numerous elective classes in music, art, shop, business, and sports, as well as shrinking the schools' rich roster of academic electives in social studies, English, science, math, and languages. The teachers noted that Hansen and Stock also proposed to hike math and science requirements to three years. Even marginal students who were already academically hard pressed would have to pass basic chemistry, physics, algebra, geometry, and logic to gain their diplomas. This was a sure-fire way to up the dropout rate, teachers said, eying with some distaste the administrators' plan to try to retain these marginal students by steering them into special low-level versions of the required courses. This looked, in effect, like a return to the divisive and questionable student tracking practices of the Fifties.

Word of the proposal swept through the Pioneer and Huron High teaching staff like wildfire. Many teachers were incredulous. They said Stock and Hansen were discarding in one swoop years of careful and deliberate work that had given Ann Arbor high schools an excellent academic reputation. The present purposefully diversified program was a far cry from the rigid curriculum and tight ability-tracking of the Fifties, teachers said, and they did not want to go back.

A series of in-depth interviews with several teachers from each high school, and with counselors and administrators, revealed a surprising depth of feeling on this topic. Many local educators believe that the increase in course diversity over the last two decades has been instrumental in helping a growing percentage of students graduate and go on to college. The current program was designed to give students the flexibility to plan—with the help of counselors—a well-rounded course of study that whets their interests and serves their particular needs. Students tend to work harder and with more zest in courses they select, says a science teacher. He claims that for students, "Electives have pizzazz!" School counselors say most students these days are keenly aware of the swing to technology in the job world and take plenty of science and math.

The results of the current flexible approach have been impressive. Seventy-five percent of last year's graduates had chosen to take three years of high school science, while half had elected *four* years—far above the national average. (Just seventeen percent of U.S. high school grads in 1981 had taken physics, for example, and just over a third had taken chemistry.) The numbers of local students who took three and four years of math were even higher. Seventy percent of local high school grads have been completing four years of college, while many others take technical or community college work. Meanwhile, the high school dropout rate has fallen significantly to a low last year of 3.7 percent.

The timing of the Hansen-Stock proposal could hardly have been worse. The teachers themselves had been working for a year toward a curriculum update. Under the guidance of the prestigious Association for Supervision and Curriculum Development, faculty representatives had enlisted parents, students, and the entire Pioneer-Huron staff in compiling a preliminary list of "common learnings" needed by each student. An ASCD tenet was that grassroots community and faculty support are essential for successful school change. Committee members had intended next to involve the faculty in rethinking the lists of essential information, experience, and expertise needed by all students and then to launch a schoolwide review of the high school program to see how to improve it without losing its most successful features. As Huron principal Ron Tesch, a member of the committee, reported to ASCD, "The critical phase of our project will be to create a curricular model that integrates the 'common learnings' into academic areas without destroying the advantages of a comprehensive elective system."

The school board, however, had been eager for quick action. Board president Paul Weinhold had decided not to run for another term, and he, with other trustees, pressed administrators to get moving. The administrators tried to mollify the staff, noting that they had consulted the teachers' lists of "common learnings" in drawing up their proposal. Teachers, however, felt their ideas were still preliminary and were being misused. The two administrators seemed to be leapfrogging ahead to the project's conclusion, revising requirements and course rosters without getting agreement on what students really needed to learn, without looking to see how well the current program was working, and without

consulting with a well-informed faculty that would have to implement and live with the reorganization plan. Many felt bypassed and betrayed.

A different reaction

The Hansen-Stock plan met with a strikingly different reaction a few days later. On May 11, in the basement meeting room of the downtown library, school board members received the proposal with approval and pleasure. It looked like all that the nine trustees had asked Hansen and Stock to bring them—and more. The board members had simply wanted to be sure every student received a good grounding in science and math. Wendy Raeder had long complained that more physical education was required for graduation than science or math. Eunice Royster wanted to push minority students harder to take tough courses. Others were concerned that girls might be ducking advanced math and losing out later on lucrative careers. Trustees hoped some under-enrolled electives could be trimmed to cut costs. And they wanted to boost the total number of credits each student needed in order to get most seniors to take two full semesters of classes during their senior year.

Stock and Hansen presented their suggestions with pride, though Stock noted dryly at the outset, "The plan does not have faculty 'ownership.' " The pair reviewed their proposal to boost science and math requirements, to hike social studies to four years, to replace most English electives with specified courses, and to require word processing/typing and fine arts (a choice of art, music, drama, or dance). Health and an information-loaded fitness class would replace more active physical education. The total number of semester-long courses students must pass in order to graduate would rise to forty-four. Twenty-nine of these semester-length classes would be specified in advance, compared to eleven now.

Hansen and Stock stoutly defended their more uniform roster of required courses. They said the mandated courses would give students the basic preparation they needed for life in the twenty-first century. Every student should have a good grounding in economics, law, human learning and behavior, chemistry, physics, biology, earth and space sciences, algebra, geometry, logic and problem-solving, American literature, world history or humanities, health, fitness, and computer usage, and an introduction to fine arts. In addition to these and other required classes, students would still have the leeway to make some selections. Electives would be available in areas like foreign languages, orchestra, business, shop, work-study, or a fourth year of science or math. In order to give "appropriate instruction" to students of varying levels of achievement, most of the required courses would be ranked by "different levels of sophistication and emphasis." A minimum competency exam would assure that students who gained an Ann Arbor diploma at least had basic skills in reading and math. Those who failed the test would take remedial classes until, it would be hoped, they passed it. The only students who would be exempt from the new program would be certified special education students with especially serious handicaps.

Lee Hansen dubbed the chance for community input "participatory democracy," but teachers vigorously disagreed. "Input is not participation" became an often repeated slogan.

Trustees focused with pleasure on the plan's new, tough requirements, saying the approach would challenge and better prepare students for life and work in a technically complex age. They suspected that some students may currently be taking easier courses like plant science/horticulture, when they could benefit more in the long run from biology. Adults often know what is best for students, said trustee Martha Krehbiel. The dimunition of student choice looked to many trustees in principle like a wise move.

Hoping that teachers and townspeople would come to feel involved and supportive of the plan, the trustees ratified Hansen's suggestion for a series of open meetings this fall where the authors will describe the proposal and its benefits and where people can comment and submit written reactions. Next spring, before the board's vote on the curriculum change, Hansen and Stock will consider modifying their ideas in line with some of the suggestions. Hansen dubbed the chance for community input "participatory democracy," but teachers vigorously disagreed. "Input is not participation" became an often repeated slogan. The very existence of a plan prepared and endorsed by administrators made the review process inevitably polarizing, emotional, and divisive. As if to illustrate the point, teachers said, Stock and Hansen had reacted defensively at the first breath of criticism, and tended to disparage their critics' views.

Teachers felt they were being asked to risk retaliation by voicing their serious disagreement with their superiors. Further, some noted glumly, the plan—which in many ways was like the call for more "challenge" and "rigor" issued at about the same time by the National Commission on Excellence in Education—would undoubtedly have a powerful popular appeal. "It looks like 'apple pie and the race to the moon,'" said a science teacher unhappily. "Who could be against raising science and math requirements?" Teachers' criticism of the plan's rigidity and of the high price tag for properly implementing it flowed past the board without raising a ripple. They said their only hope was that the new board, elected in June, or the new superintendent, due in January, would start to work with them as intelligent partners in problem-solving rather than as misguided adversaries.

National worries

The dramatically different approaches to reform that divide local teachers from administrators and board members are also being played out on the national scene today. U.S. high schools are currently the object of widespread criticism and of widely conflicting recommendations. No less than twelve different commissions, foundations, and major research teams have issued or are preparing proposals for high school reform. They include the National Commission on Excellence in Education, Association for Supervision and Curriculum Development, College Board, Carnegie Foundation, U.S. Conference of Governors, Mortimer Adler (author of the *Paideia* proposal), and John Goodlad, the ex-UCLA dean, with his study of 525 high school classrooms.

National concern about high school education had been aroused by the recent eighty-point decline in SAT scores and by gloomy announcements from the National Assessment of Educational Progress, revealing that many seventeen-year-olds have difficulty analyzing what they read and using their math to solve real-life problems. College professors reported a decline in students' ability to write well-reasoned, grammatical papers. Business leaders complained that workers lacked initiative and technical skills. Enrollments in science and foreign languages had been declining. Japanese and European students outscored U.S. students on international assessment tests.

The SAT decline is related at least in part to a vast increase in the number of U.S. college-bound students (currently sixty-five percent of high school grads). Similarly, international scores are affected by the low proportion of European teenagers (ten to forty percent) who attend high school and take the tests. American high schools retain seventy-five to eighty-five percent of the eligible age group. The top nine percent of students in all countries have similar scores. Although Japan graduates more of its teenagers (ninety-five percent) than the U.S., it grants high school diplomas mainly for attendance and uses a test-centered learning approach geared almost entirely to memorization. As Edward Fiske recently reported in the *New York Times*, "A growing number of Japanese are worrying about whether their education system is producing students with the imagination and critical thinking skills necessary for leadership in a sophisticated technological society."

Americans, too, continue to worry about their public schools. These worries may be exacerbated by concerns about other serious problems—the high rate of unemployment and the rapid changeover of the U.S. economy from a manufacturing emphasis to technology, information, and service. Such times of change and stress in the past have spurred U.S. citizens to look with concern at their high schools, as if suspecting that these highly visible public institutions might be partly to blame for complex national problems and might—if modified—help to bring the nation through its peril. The first major drive for high school reform occurred in the 1890's amid industrial and urban change. Later drives occurred after World War I, during the Depression, after the 1957 launch of Sputnik, and in the turmoil of the late Sixties and early Seventies.

The "Nation at Risk" report of the Reagan administration's National Commission on Excellence in Education tapped and articulated Americans' current sense of alarm. The report said the U.S. balance of trade, industrial leadership, and military superiority were crumbling before the onslaught of better-educated Japanese, Russian, and European workers. It called for more "rigor," more tough courses, more homework, more hours in the high school day and year, and more money for teachers. The report was issued by a thirteen-man, five-woman commission headed by David Gardner, president of the University of Utah. The panel included a sizable contingent of college presidents and professors, but just one high school teacher. The NCEE authors, like the college-oriented reformers who led the reform movements of 1893 and 1957, emphasized the "academics." Their major focus, like that of Lee Hansen and Richard Stock, is on the mastery—by all students who hope to gain diplomas—of discrete subject areas. They emphasize "the Five New Basics": math, science, social studies, English, and computer literacy.

The NCEE writers describe a nation under siege and call students to their desks as to the ramparts of national defense. This warlike framework offends U-M English professor Bernard Van t'Hul, who says, "International hegemony is a poor rationale to undergird the U.S. educational system." U-M education professor Loren Barritt calls the report a "disaster" for U.S. education. And U-M developmental psychologist Jacquelynne Eccles greeted the NCEE's call for a seven-hour school day with a groan: "Just what we need—another hour a day of mediocrity!"

The three professors' concerns about U.S. education run in directions other

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than those cited by the NCEE. They all think the most urgent priority is to take a direct look at the schools themselves rather than implementing a doctrinaire reform. Barritt, for example, suggests that teachers conduct research on effective learning and teaching in their own classrooms. And Eccles wants to know what happens in school that makes U.S. students lose their desire to learn, their confidence in their own abilities, their drive, and their curiosity. This is the worrisome situation she discovered in a recent research analysis.

A direct look at U.S. high schools was taken recently by John Goodlad, the respected ex-UCLA dean of graduate education, whose book, *A Place Called School,* has just been published. Goodlad put observers directly in 525 high school classrooms, where they saw nearly universal student passivity and lack of interest. They found that high school students typically listen to two and a half hours of lectures a day and spend much of the rest of their time on "seatwork" assignments and tests. Students are rarely called on, rarely coached or responded to. Questions, when asked at all, are closed and factual. Students rarely discuss with each other what they are learning, nor do they mull it over in writing. Goodlad's research associate Kenneth Sirotnik concluded in the February *Harvard Educational Review:* "It is but a short inferential leap to suggest that we are implicitly teaching students dependence upon authority, linear thinking, social apathy, passive involvement and hands-off learning. This so-called 'hidden' curriculum is disturbingly apparent."

Goodlad's remedy for this troubling situation is for high schools to organize their teachers into teams that work with a single heterogeneous group of 160 students, perhaps for several years, finding ways, with administrative support, to involve students more deeply in learning. A related project is, in fact, planned for Ann Arbor high schools this fall, as English teachers Jean Long, Carol Billings, and Stan Bidlack have decided to meet regularly with U-M professor Loren Barritt to discuss classroom problems and to devise practical "research" approaches for dealing with them.

Which reforms for Ann Arbor?

Approaches to reform that advocate looking directly at schools and working closely with teachers stand in sharp contrast to reforms, like those of the NCEE and of local administrators, that advocate the imposition of a fixed academic curriculum. In Ann Arbor, in particular, when the flexible high school curriculum has apparently served many students well, it is surprising that the school board has not chosen to gather information about exactly what needs reforming and to work more closely with the faculty in planning changes.

It may be that national problems like poor SAT scores, poorly reasoned college papers, and workers' lack of initiative and problem-solving ability are not caused by flexible high school curricula but rather by the "hidden curriculum" cited by Sirotnik—a curriculum that teaches passivity, apathy, linear thinking, and dependence on authority. Attention to these matters might do more to prepare young people for life in the twenty-first century than rigid rosters of informational courses.

"Nobody knows what to do with low achievers," sighed a Pioneer High School English teacher.

It is ironic that just a decade ago greater flexibility was seen as the remedy most needed by U.S. high schools. Reformers then declared high schools to be hopelessly rigid and unresponsive to their students' needs. Several prestigious reform groups, including the Republican-appointed President's Panel on Youth in 1974, urged high schools to push back their walls, to arrange for out-of-school learning experiences, community service, and early employment that would reconnect young people with the society, while giving them high school credit.

Community High School continues to provide credit for such experiences. The innovative school finds itself in serious jeopardy from Hansen and Stock's drive for uniformity and standardization.

A key dilemma

"Nobody knows what to do about low achievers," sighed a Pioneer High School English teacher. How—and whether it is even possible—to help students from poor families do better academically has been the subject of debate and research for two decades. Hansen and Stock must have faced a dilemma as they looked at the possibilities for high school reforms that would help such struggling students do better in school. Their plan provides for low-achieving students in three ways:

- It "challenges" them. It asks them to work harder than they ever have before, to take more academically oriented courses, to pass more of them, and to do more homework. It tries to motivate them by telling them they will not get a diploma if they fail a minimum competency exam and if they fail (and fail to make up) any of the thirty-two semesters of mandated courses.
- It steers them into classes composed solely of low-achieving students where they will be given special approaches to the academics geared to their "level of sophistication."
- It promises to provide them with sup-

portive services if they flounder.

The controversial minimum competency exam would be a major new departure for Ann Arbor schools. Minimum competency exams are supposed to assure parents and later employers that a district's diploma "means something." Critics say the exam hikes the dropout rate, denies diplomas to students whose problems are exacerbated by poor schooling, and lowers standards by encouraging students to consider making the minimum competency into the maximum for which they strive.

The Hansen-Stock plan would give students early notice of their deficiencies by testing them in the ninth grade. They would have four years in which to bring their abilities up to snuff.

Bob Potts, the schools' human relations head, likes the idea of a basic reading and math exam followed by coaching for students until they can pass. He worries, however, about the concept of denying a diploma to a student who ultimately fails the exam but has stuck out his or her four years in high school, attending classes and continuing to struggle despite serious academic problems. Potts says he has seen many such students over the years who finally won their diplomas with the help of work-study credit and by squeaking through enough courses to graduate. With the crucial diploma in their pockets, these students have often found rewarding jobs. Then, at the age of eighteen or nineteen, with on-the-job training, they "bloomed" at last, becoming good citizens and leading productive lives. Their prospects would have been much dimmer without a diploma, Potts says.

Ever since the reforms of the Twenties, U.S. schools have given students diplomas for such hard work and good attendance if they have taken a modest number of academic classes, augmented by work-study programs and practical classes in vocational preparation, industrial arts, business skills, health, family living, and recreational activities. The schools were asked to serve the nation by helping to assimilate and socialize the children of immigrants and ethnic minorities. Particularly during the Depression, the idea emerged that all young people deserved a high school education that prepared them for jobs, for citizenship, and for life. James Conant, Harvard president and high school reform leader in the Fifties, praised as "the cornerstone of democracy" the "comprehensive" high school that provided college preparation for the few and job-and-life preparation for the many.

The approach taken by the NCEE and by Hansen and Stock marks a departure from this approach. They say vocational, business, and family living courses and a modest academic schedule provide an insufficient life preparation for anyone these days.

The movement to make the diploma "mean something" will inevitably mean that some students are pushed out of school. Teachers from both Huron and

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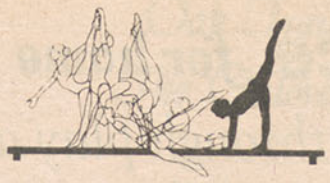

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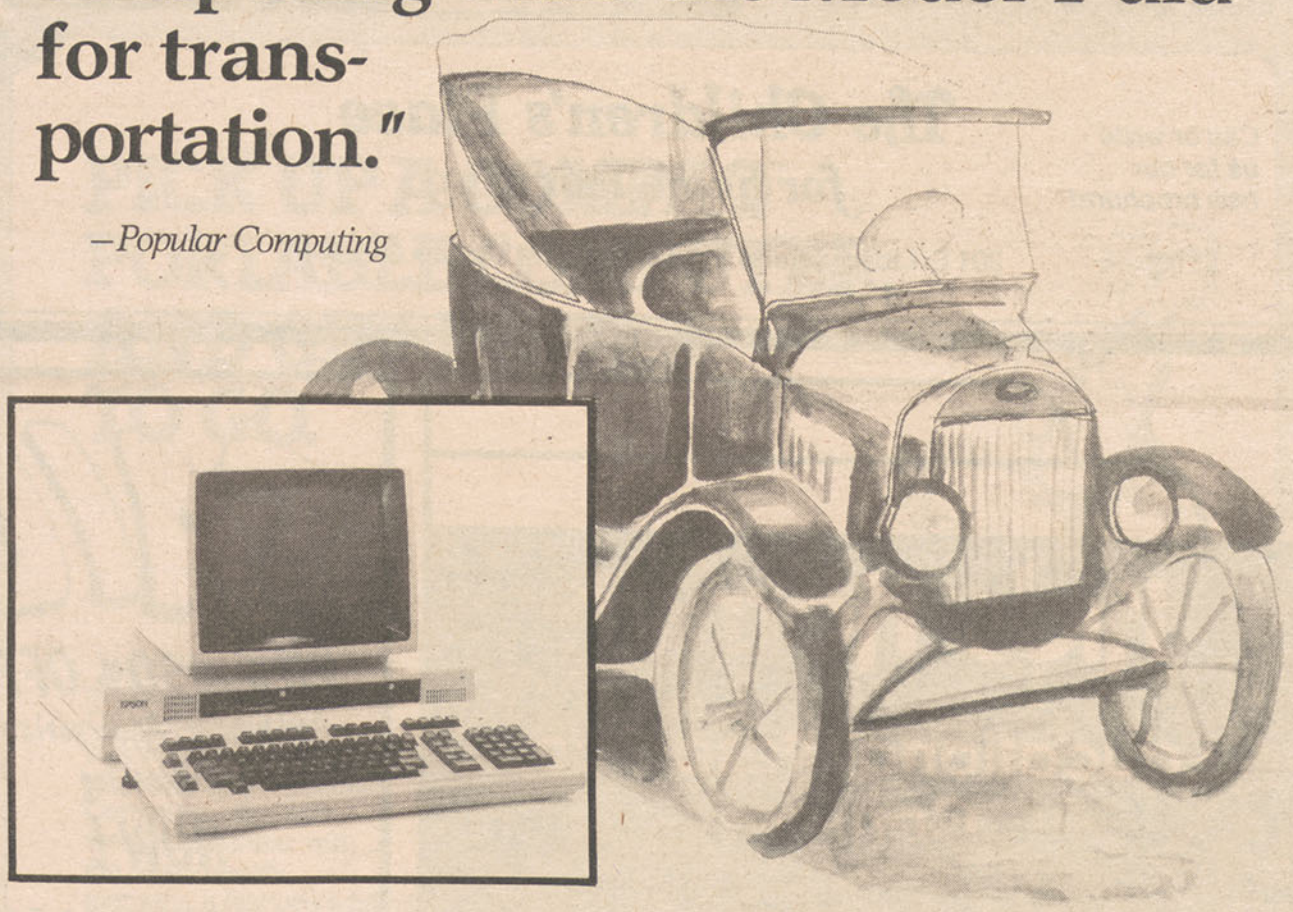

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Pioneer are deeply concerned about this eventuality. "What will they do with them when they are out on the streets?" said an exasperated English teacher. "We've worked for years to find a way to keep these students in school and to give them courses that would mean something to them later on. Now they want to push them out. What are they going to do—just write them off? Start a new institution for the ones who can't make it in school? That's going to cost the taxpayers some more money. Do they really want to do that?"

Back to tracking

Another Hansen-Stock proposal designed to aid low-achieving students is equally controversial. The plan would switch to a student body even more highly sorted out by race, social class, and academic achievement than it is at present. It would steer low-achieving students into separate academic classes, siphoning off bright, hard-working students into accelerated and advanced classes, and leaving the main body of students in middle-level courses.

Lee Hansen is a fan of such instructional grouping. Since his arrival in 1976, local students have increasingly been sorted into "appropriate instructional groups," starting with their placement in reading groups in first grade. High school and intermediate school grouping had somewhat abated in the late Sixties and early Seventies, but it has recently been increasing steadily. Hansen is convinced that sorting students is in their best interests and that classes can be designed especially for low-achieving students that will stretch their abilities to the maximum.

U-M sociologist Rosemary Sarri rails at this commonly held administrative viewpoint. "They act as if learning were simply a cognitive matter. They assume kids are like robots. They've forgotten about motivation, about what happens when you look around and see you're in the 'dummy' group. After a while you stop trying as hard."

A Pioneer teacher says the bright students who used to go into the school's reading lab to try to boost their reading speed had a tangible impact on raising the sights and the morale of the other lab students, who were struggling just to learn how to read. These days only the more marginal students work in the lab, and "the chemistry has changed. There are more discipline problems, and the struggling students work less easily and quickly than before." A Huron English teacher explains, "When you put them all together, the failure of each feeds on the others." He adds that students in low-level classes have a long history of failure. Many have nearly given up and have become apathetic or disruptive. Their negative attitudes spread to their classmates, who may be hard-working but slow. Each year more students are "dragged under."

The practice or sorting or "tracking" students is widespread. "Sure we have tracking. Everybody has it. You have to have it," Superintendent Howard told

the school board in May.

Tracking landed Ann Arbor on the front page of the *New York Times* back in 1966 when Rosemary Sarri and her U-M colleague Robert Vinter revealed the results of a study showing that local students in the low (general studies) track were receiving a poorer education than students in the college-bound track. They found that low-track students in Ann Arbor High (now Pioneer) were graded more harshly, less was expected of them academically, they were brighter than their teachers thought, they were punished often and rewarded seldom, they dropped out more often, they were more likely to come from the "working class," only two percent of them escaped upward from the track, and many were ashamed of their course placement, hiding their books to conceal their status from other students. A Huron High student says the practice of book-concealing is still common. He explained, "A large percent of Huron students look down on people who have lesser courses than they do."

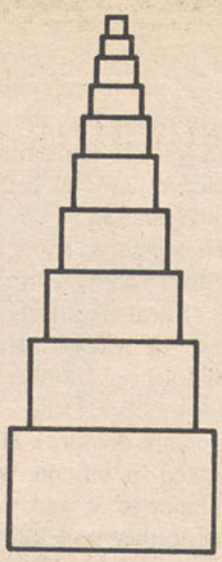
The movement to make the high school diploma "mean something" will inevitably mean that some students are pushed out of school.

Many studies since the Sixties have confirmed the findings of Vinter and Sarri. One research survey published by Northwestern psychologist R.J. Sameed concluded:

> Minorities in particular and poor people, generally, bear the brunt of those practices (testing and grouping) that assume the appearance of scientific objectivity but have dire consequences that are educationally unsound, socially divisive, dehumanizing for minorities, and politically indefensible within a democratic society.

Researcher John Goodlad, author of *A Place Called School,* calls for an end to tracking. He found in his recent look at 525 high school classrooms that students in low-track classes received less instruction, were not expected to make full use of their abilities, and were assigned less homework. Their classes proceeded more slowly and had a less positive atmosphere.

Goodlad found some classes with no tracking. He told a *New York Times* re-



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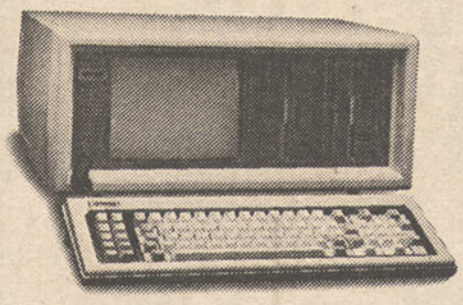

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porter, "The prevailing wisdom is that mixed classes sink to the lowest common denominator. What we found was the mixed classes were more like the high track than the low track in terms of content, teaching practices, student enthusiasm and teacher expectations."

Teachers have mixed views about ability-grouped classes. Those who have worked out ways to deal effectively with groups of students of widely differing backgrounds and school attainments speak highly of the practice. Others have had less success and are skeptical. Heterogeneity has worked in schools where administrators supported it and where teachers worked together to implement it, sharing their experiences and moving slowly. Such support was lacking when Ann Arbor teachers attempted to decrease the number of ability-grouped classes back in the late Sixties and early Seventies. Now, with Hansen's lead, the system seems to be heading full-speed back to tracking.

Teachers at the center

The practice of sorting students into groups for "appropriate instruction" swept the country in the Seventies, as did the installation of prepackaged curricula and the tendency to regard teachers and students as part of a mechanistic, test-based, "teacher-proof" classroom "delivery system." The mechanistic trend is widely reported to have backfired, undercutting students' ability to interpret, reflect, analyze, and apply what they have learned. In addition, the trend is said to have driven excellent teachers from the profession, while deterring others of stature from entering the field. Now, however, the tide seems about to turn. A growing number of researchers and commentators in the educational press say that teachers themselves must be at the core of school reform. No reform can succeed, it is said, that fails to build on the experience, intuition, and good will of the classroom staff who work with students daily. There are no magic formulas, it is said, no standardizable packages that will work for all teachers or youngsters. The new idea is that each group of teachers, working together, helping, coaching, and counseling with each other can best discover how to get their particular students deeply involved in learning. The role of administrators and school boards is to say what they are looking for and then to work closely with teachers, giving them the support they need.

Many local teachers say they would be more than ready if this halcyon new trend were ever to materialize in Ann Arbor. They say they are weary of years of heavy-handed decisions, imposed by school trustees and administrators, that have countered teachers' experiential knowledge. Classroom-based ideas about promising new avenues have been ignored and discounted by administrators and board members. Committees ostensibly designed to obtain teacher input have been undercut by pre-set administrative agendas that went against teachers' views but found their way onto final reports over teachers' names. Even the review of the ASCD list of "common learnings" has been a struggle, with administrators injecting ideas lifted from other sources and changing both the focus and the tone. At one point a school counselor walked out in anger at administrators' seeming refusal to hear teachers' views.

PETER YATES

Architects of a more demanding high school curriculum: school administrators Lee Hansen and Richard Stock.

The intermediate school revision Hansen and Stock devised four years ago has also left a bitter legacy of lowered morale and lack of enthusiasm for aspects of the intermediate program that still feel as if they had been imposed from the top. The adoption of a prepackaged elementary school reading system continues to rankle many teachers who believe it is misguided. Now the imposition of a major high school reform that undercuts many teachers' beliefs about how to get students learning looks like the bitterest pill of all. Faculty-administrative relations in Ann Arbor are said to be at their lowest ebb in more than a decade.

Several older teachers recall that in the Sixties local school boards approached school change differently. When trustees decided they would like to see more science or more "learner-oriented instruction," for example, they asked the faculty to set up a working committee that would develop a proposal with administrative aid. Under this process the Ann Arbor high school faculty gained a national reputation for innovation and excellence. Changes came more slowly, but they had the support of the staff and were implemented more fully and probably with better results because the teachers expected them to succeed rather than regarding them with hostile skepticism.

Whether the administration's new high school approach or that of the teachers is correct, or whether a compromise position can be found that melds the two views, it seems high time for Ann Arbor's school board and administrators to start running the schools in a way that again makes partners of the teaching staff. □

PETER YATES

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Feeling Better with the Bloods

By Eve Silberman

A lot of people in town know Bob and Margaret Blood, who have been practicing their own colorful—and controversial—brand of therapy in Ann Arbor since 1973. A lot more people know *of* them, partly because of the eye-catching, black-bordered ads which, squeezed between movie advertisements and the less interesting Associated Press items, periodically brighten the back pages of the *Ann Arbor News*.

But the ads for weekends on dreams, multiple relationships, and other psychological challenges draw only a small proportion of their clients, say the Bloods. "Most of our business comes from people sending people," says Bob, a former U-M sociology professor. "Friends of friends. Friends sometimes *bring* friends to our group gatherings. Once, two people who lived in the same house but didn't like each other showed up for our two-day New Year's gathering. They were a little dismayed—but it worked out fine. We used the time to help them deal with their problems in getting along."

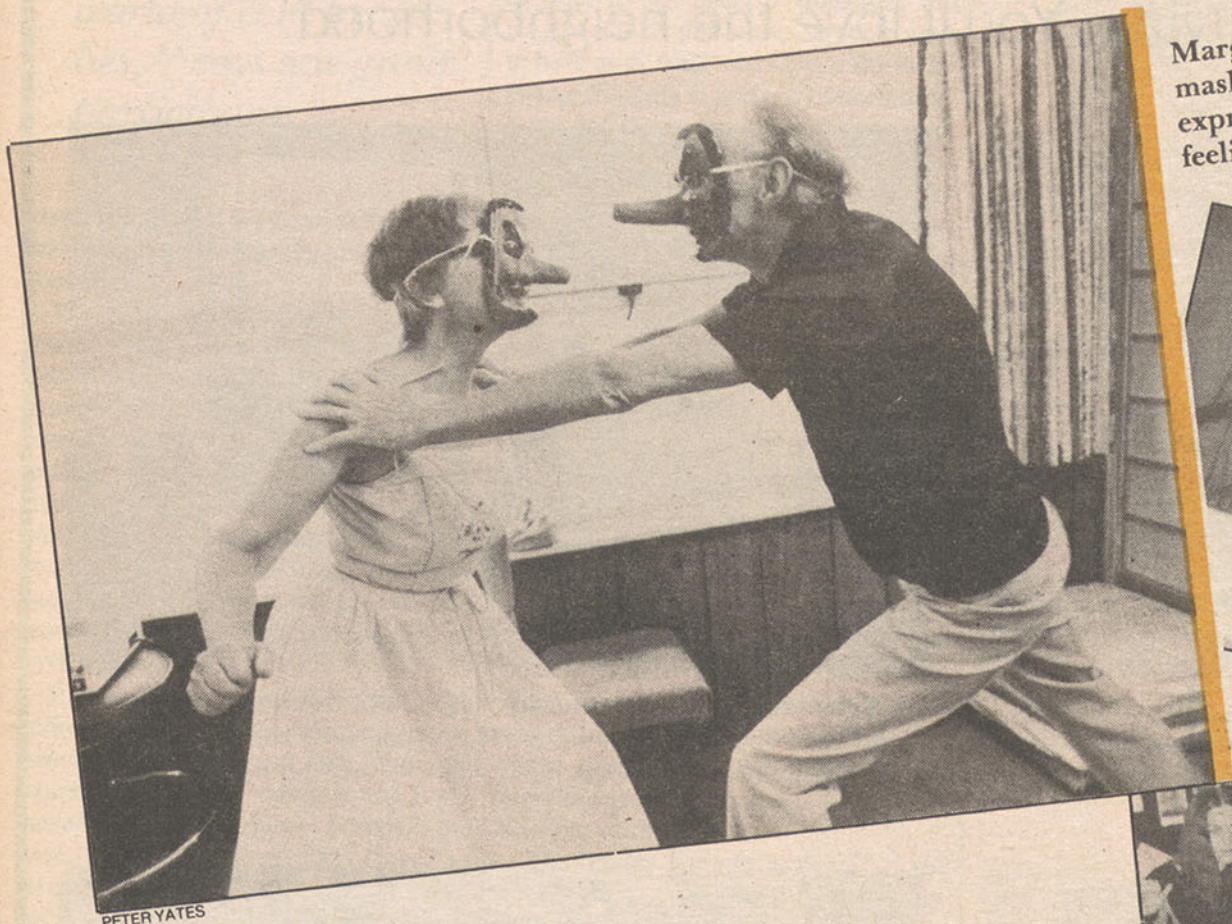
The ability to take things in stride is typical of the Bloods, whose home serves as sort of an emotional clearinghouse for many Ann Arborites. Bob and Margaret counsel individuals and couples and lead their weekly Nurturing Group, whose members enjoy "relaxation, verbal sharing, freeform dancing, and caring massage," as described in their handout.

And, of course, there are the specifically targeted weekend workshops: Singles, Couples, Divorced and Separated Adults ("probably our most popular," says Bob), Multiple Relationships, Expressive Movement, Life Changes, and Dreams. There is also the New Year's gathering where, sitting in front of a crackling fireplace in the Bloods' living room, the group will "hope to become a caring community. . . .We will crystallize our hopes for the year ahead and formulate the steps we can take to make them come true."

Held in the Bloods' home, the workshops usually begin on Friday and continue through Sunday noon. The cost is $35, plus an ability-to-pay fee which participants figure out themselves. For this price, people get food and lodging, the experience of "supportive group dynamics," considerable personal attention from Bob and Margaret, use of a hot tub, and, says Margaret, "the chance for closeness through sharing and working that is hard to find in most people's lives." "—A chance to get a sense of what it's like to love and be loved," adds Bob.

"It's amazing what can happen in a weekend," Margaret says. "You can have a very profound breakthrough. . . people can really turn around." Bob adds, "Once, a woman who'd been separated from her husband for more than a year came to our workshop for married and divorced people. Right after that weekend, she got in touch with her husband and persuaded him to return to counseling with her. Later, they invited us to their symbolic 'remarriage' ceremony."

The Bloods' sense of excitement about their work has helped earn them a loyal group of followers. Talking to past and present clients of the Bloods untaps an outpouring of affection and appreciation. "They're wonderful, just wonderful," says a cafeteria worker and longtime member of the Nurturing Group. "Tremendously insightful," says a U-M instructor who's seen Margaret for individual counseling and both Bloods for marital counseling. "Two



PETER YATES

Margaret and Bob having fun with masks: masks are a good way of expressing assertiveness and upset feelings, they say.

Listening to music at the start of a Nurturing Group session.

Margaret (second from left) in an Expressive Movement Workshop.

Margaret and Bob with sons Peter (center) and Alan and Ellen Forsythe, Alan's wife ("partner" in the Bloods' pre-ferred parlance).

An Artworlds creative movement class with masks and rhythm instruments.

SNAPSHOTS COURTESY OF BOB AND MARGARET BLOOD

In a town crowded with therapists and counselors, Bob and Margaret Blood stand out. Their many unorthodox techniques include masks, freeform dancing, dream-work weekends, and plenty of "verbal sharing."

warm fuzzies in a world of cold pricklies," says a twenty-seven-year-old respiratory therapist who has dipped in and out of several Blood gatherings.

Charlotte Lewis, sixty-seven, a retired music teacher, joined the Bloods' Nurturing Group after a "glowing experience" in a movement awareness class the Bloods taught through U-M Extension Services. Once a week, she and about nine others come to the Bloods' house for an evening of music and massage, freeform dancing and relaxation, and plenty of "verbal sharing." "Just from the dance class, I felt that these two people have so much to give," she says. "I just felt I'd like to sit at their feet some more."

The Nurturing Group has lived up to Lewis's expectations. "I'm there for companionship," she says. "Some people who come, well, they're very troubled. But you see some amazing transfigurations...depressed people suddenly seeing a whole new way of looking at things. I can't describe it to someone who hasn't been there. The group has just been a very stimulating and, yes, spiritual experience."

Jordan, the twenty-seven-year-old respiratory therapist, started seeing one of the Bloods for couples counseling when he was "shakily engaged." When the engagement ended ("I found I related to the Bloods a lot better than to my fiancée"), he took part in a Singles Workshop. "I'm a little shy," he says, "so what helped a lot was practicing what to say after you say 'hi.' " He later joined the Nurturing Group, and became involved with a woman he stood next to in the Bloods' hot tub. ("When our bodies touched, I knew something would happen.") When that relationship ended, he phoned the Bloods—but only to ask for a referral. "By that time," he

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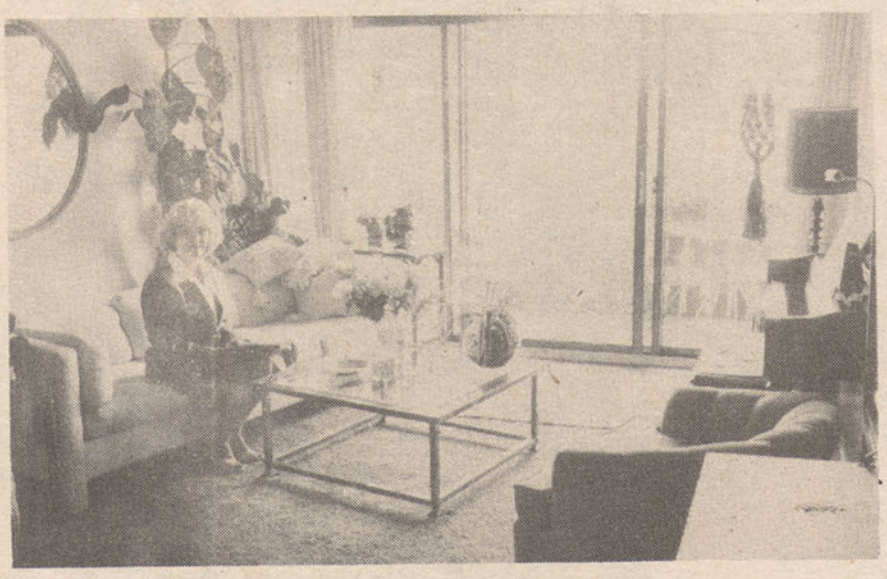

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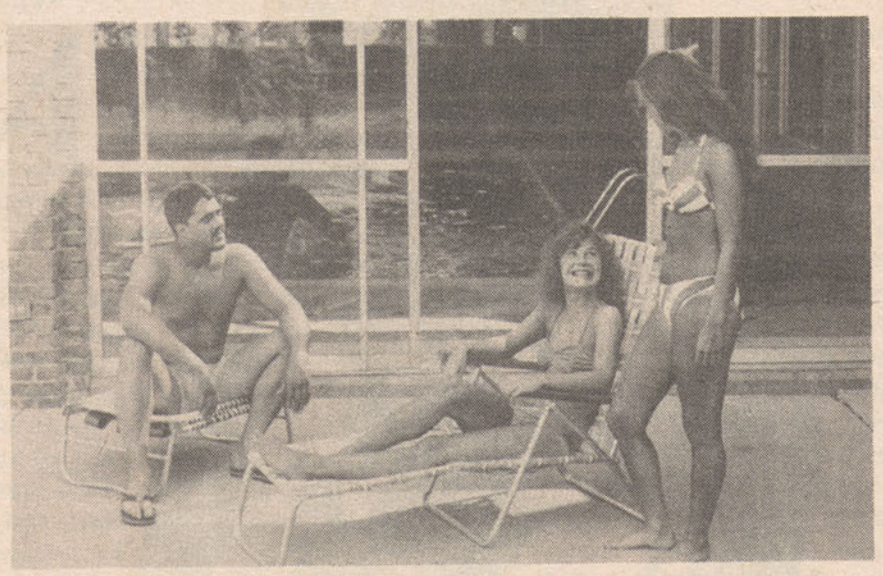

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The Bloods are "two warm fuzzies in a world of cold prickles," says one group participant.

explains, "I felt I was *too* close to Bob and Margaret, too friendly to see them as counselors."

The blur between friendship and therapy didn't worry Rachel, a middle-aged professional woman who knew the Bloods years before she saw them for marriage counseling. "My ex-husband and I worked with them a lot on communication issues, you know, hearing what the other person is thinking," she recalls. "We also saw them for a few sessions after it was clear the marriage would end, for the very specific task of saying goodbye."

Rachel then saw Margaret for individual counseling, a relationship that has continued, on and off, over the years. "Sometimes, Margaret and I will have lunch together, just as friends," she says. "And sometimes, when I need to work on some clarity issues, I'll make an appointment. She's a very compassionate person. You can just feel how much she cares about you. A unique person. So is Bob. There are a lot of non-traditional therapists in this town, but, let me tell you, those two really stand out."

Bob Blood, sixty-two, and Margaret, sixty-five, are the parents of four grown sons. They have been married for thirty-nine years. That fact, announced prominently on their handouts and on the jacket of their college-level textbook *Marriage,* reassures many clients, especially those seeking marriage counseling. "People see how happy Margaret and I are, after all these years," Bob says, "and they feel that it's possible." Younger clients are also reassured by the Bloods' senior-citizen status. "Grandparent figures," one young woman says approvingly. (In fact, the Bloods have three grandchildren and an "adopted" grandchild who lives down the street.)

At six feet, Bob, a scarecrow-thin man, seems even taller. His voice, as deep and resonant as though he's still lecturing to two hundred students in an introductory sociology class, strengthens this air of authority. Although he is a warm and friendly man, his style of speaking is academic, sometimes a little formal. For example, he'll respond to a question with "There are three ways to approach that situation. One. . . ."

Margaret, a diminutive five feet three inches, has short reddish-brown hair, a lined, alert face, and a quick, bird-like way of darting about—possibly a result of her extensive work in dance and movement. Like Bob, she greets clients and friends with a hug. Unlike him, she uses down-to-earth, even folksy language like "oh, golly" or "gosh sakes." A self-described "movement specialist," she likes to emphasize the playful side of this work. "People need to have more fun," she says, a Kentucky twang dropping in and out of her words, "and not just worry about 'poor us' all the time."

When together, Bob and Margaret are fond of bouncing friendly "appreciations" off each other, as they encourage their clients to do. "That was well-expressed, Margaret," Bob will say approvingly, or, from Margaret's corner, "Good point, Bob." In a long, dual conversation, however, Margaret frequently raises her voice, as though to keep up with Bob. And keeping up with Bob, both Bloods acknowledge, has been something of a thorny issue ever since Margaret, after years as a homemaker and community activist in Quaker and antiwar work, began to work professionally with Bob. "When we started doing marriage counseling together, it was rough on her," Bob recalls. "I spoke louder—and, of course, I had more experience. It took us a while to get a system worked out."

The Bloods live and work out of the comfortable, green-shingled house they built on tiny, hidden Penncraft Court (near Dexter Avenue and Wildwood Park on the west side of town). "People say it's soothing, just being here," says Margaret, and the house does have a peaceful, picture-book quality: bright flower beds in front and, in back, a huge black walnut towering over a carefully tended lawn sloping down to a ravine. The extensive gardens are a special source of pride to Margaret. Beds of perennials and shade-loving annuals in the front, back, and big side yard are cared for by Margaret and two clients, in a barter arrangement. Clients often receive plants and flowers as gifts.

The light-filled living room where Margaret does her counseling (Bob works in a downstairs office) has a roll-away sofa and chairs to clear the room easily for dancing. Family snapshots, houseplants, and souvenirs of foreign travels—but no books—decorate the room, and picture windows look into the treetops. Elsewhere are occasional small posters bearing quotations from Khalil Gibran and Dag Hammerskjöld.

Downstairs, Bob's three years of sabbatical research and teaching in Japan are reflected in a Japanese-style hot tub which, unlike its American equivalent, is tiled rather than wooden. Behind shoji doors are bright colored futon mattresses where overnight guests sometimes sleep. (Most workshop participants stay at a small guest house next door.) Also downstairs is a trampoline. "Margaret and I sometimes jump up and down just for fun," says Bob.

On display in Bob's office is a colorful collection of masks, some quite brooding and enigmatic. "When people put on a mask, they frequently try out a new way of being," Bob says. "Sometimes, I'll ask clients to pick out a mask which they feel expresses them. You see some interesting results—very good-looking people, for instance, picking ugly masks."

Bob and Margaret at the Yale Divinity School in 1944,

The Bloods in 1973.

Margaret and Bob on their deck at Friends' Lake today.

Dreams, like masks, are important "resources" for the Bloods. Almost every workshop includes work on Friday-night dreams, sometimes using masks and costumes to act them out. "And everyone who stays here remembers their dreams," Bob says with a smile. "People tell us it's something in the atmosphere." Says one overnight guest, "Usually my dreams are very dull, about work. But at the Bloods', I had amazing dreams."

Workshop participants may be asked to face a threatening figure in the dream, rather than run from it, and then ask it for a gift of its power. Nightmares can be turned around. "It's exciting and surprising what happens," Margaret says. "In our last Dreams Workshop, a man worked through a terrible dream about his house being on fire. Acting it out, he became the fire, losing his passivity. Somehow in becoming the fire he was able to experience the life and vitality deep within him. The meaning of the dream changed as he got in touch with his own strength."

Their work with dreams stems in part from Gestalt techniques, one of several sources the Bloods draw upon in their work. (Unlike the Freudian approach to therapy, Gestalt techniques are more of a "here-and-now" therapy focusing on the immediate present rather than on the past.) One popular Gestalt technique used by the Bloods is "double chairing," where a person speaks to an imagined person of his or her choosing sitting on an empty chair. "You focus on that person," Margaret says, "and you say just what you'd *like* to say if the person was really there."

A psychodramatic technique which Margaret uses to help couples communicate is called "doubling." "The couple sits and faces each other," she says. "I get behind one of them," [she stands behind a chair] "and speak as if I was the

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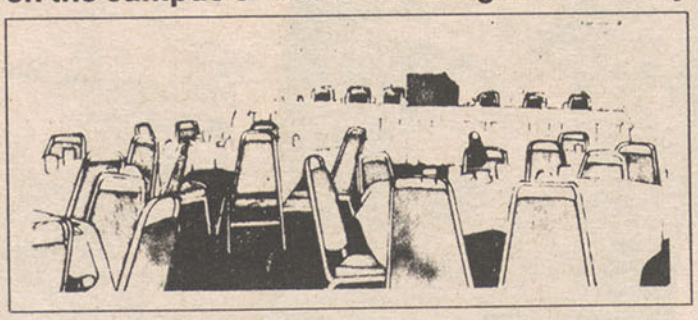

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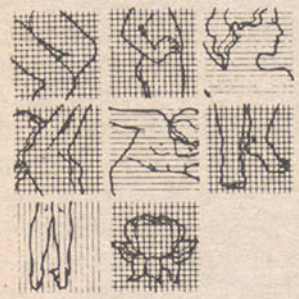

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'double' for that person. I say what I sense they want to say but are having trouble expressing. When that person is feeling just what you put in words, it's very moving. Or sometimes they'll say, 'You sort of caught it, but I was really more angry.' Usually, the anger is what's hardest for people to express."

Actually, a major change in the Bloods' work over the past few years has been to de-emphasize anger. Now they ask their clients to stop blaming and take responsibility for their own role in the frustration and hurt they feel. "People can get stuck in their anger and become even more tense," Margaret says. "Instead, you can emphasize the need to let go of the past, to forgive and love, rather than ranting and raving. All that yelling is so hard on the body."

Dramatic as some methods appear, the Bloods stress that their overall approach is very practical. "We place a fairly heavy emphasis on people making decisions on what to do with their lives and on dealing with day-to-day problems," says Bob, who spent several sessions helping a nervous client overcome his fear of balancing his checkbook. Most of the Bloods' counseling is comparatively short-term: five or six months is typical. On a first visit, couples in marriage counseling "contract" for six sessions; after that, they decide if they want to continue. Guitarist Helene Rottenberg saw Bob briefly after she graduated from U-M. "I saw him for six weeks," she recalls, "and then Bob just told me I was okay, and this was enough time to spend on this. And you know, he was right."

Active and dedicated Quakers, the Bloods emphasize that their work has a strong spiritual base. "I try to help people get in touch with the spiritual side of their lives," says Bob. "People have a kind of inner voice to them. I can listen to that and get a sort of intuitive guidance on working with them." Trained in hypnosis, Bob occasionally puts this training to work through a relaxation process. "When people are very tense or very resistant, I'll ask them to close their eyes and just listen to me for a while. It's a way of getting past their resistance." Margaret, for her part, meditates before seeing clients. The Bloods hold hands and meditate before meals.

Weekly sessions with clients, weekly group meetings, and one or two weekend workshops a month would seem to leave the Bloods little time from work that is mentally and sometimes physically draining. But they both say they enjoy working at home and that they pace out their days with plenty of relaxation periods. "I like sharing my home with others," says Margaret. "People are less tense here than in an office."

The Bloods emphasize creating a "caring environment" rather than focusing on anger or inadequacy. "People need more support today," Margaret says with conviction. "Husbands and wives in stressful jobs, returning to tired children at night. . . . Families miss the old world of caring grandparents, uncles, aunts, and cousins."

Both Bloods come from such "old worlds": Bob from Concord, New Hampshire; Margaret from Danville, Kentucky, where her father was a professor of religion and philosophy at Centre College, a Presbyterian school. She recalls her childhood as a "time of a lot of space and health. My mother had a garden. Everyone in town knew each other, and there was a lot of visiting back and forth—sharing flowers and vegetables." Margaret's upbringing was very religious. "We prayed on our knees at home," she says. She recalls her mother with special vividness as "a very warm person who taught me a lot about loving."

An excellent student, Margaret attended Mount Holyoke with the aid of a friendly aunt who was a dean at the prestigious women's college. "If I hadn't left Kentucky," she muses, "I might have married someone local. My life would have been quite different." After receiving her undergraduate degree in history and religion, she went to Yale for an M.A. in religious counseling in higher education. There she met Bob, a pacifist who was getting an M.A. in social ethics from the Yale Divinity School. Their mutual interest in Quakerism was a powerful bond, and the two were married in 1944. Their ceremony combined traditional Quaker speaking of their own vows with Presbyterian hymns. "Radical for that time," Margaret recalls.

> *For Bob, a pacifist, finding his own way meant some heated clashes with his father, a highly conscientious physician, American legionnaire, and the Republican governor of New Hampshire from 1940 to 1944.*

For Bob, finding his "own way" meant some heated clashes with his father, the Republican governor of New Hampshire from 1940 to 1944. The senior Blood was also a highly conscientious physician who, Bob recalls, made house calls long after everyone else had stopped. While governor, he would see his patients as usual in the afternoon, after going to the State House in the morning.

The clashes began when Bob was an undergraduate at Dartmouth. "My father was very active in the American

Legion," Bob recalls, "and my pacifist views were very much against his wishes. One day, not long after Pearl Harbor, I was scheduled to speak at a University of New Hampshire YMCA meeting and tell why I was a CO (conscientious objector). My father found out about it and sent his secretary in the governor's limousine to order me not to do it. I was an obedient son, so I got in the car and went home."

In 1965, when Bob was operated on for cancer, "I fully expected to die," he says. "When I recovered, I felt I'd been given a second chance."

Bob's turn to Quakerism further dismayed his Congregationalist father. (Later, the two were reconciled.) "A main reason I became a Quaker," says Bob, "is that it was the only church in town that still kept its pacifism during World War II." Another reason was that the Quaker emphasis on group meditation had enormous appeal to Bob. Since attending an intense, non-denominational religious camp at fourteen, he had long since made meditation a part of his daily life.

Bob joined the U-M faculty in 1952, following a two-year teaching appointment at Detroit's Merrill-Palmer Institute. (Now merged with Wayne State, the Institute was a well-known center for psychological research and treatment.) Bob received his PhD in sociology from the University of North Carolina, specializing in marriage and the family. He describes teaching at U-M as a "very mixed bag." "I loved working with undergraduates, and one course I taught on marriage was so popular we had to set up special sections for engaged couples. One assignment, in fact, was to write a paper describing what it would be like to be married to your fiancé. Some people broke off their engagements after writing the paper."

While Bob enjoyed teaching, he says he "disliked the heavy emphasis on research. That didn't make me popular with the department. It also kept me from reaching a full professorship." Bob did write two well received books while on staff: *Husbands and Wives* (an award-winning study of 731 couples in the Detroit area) and *Love Match and Arranged Marriage* (which has also been published in Japanese). U-M sociology professor Howard Schuman confirms that sections of *Husbands and Wives* have made a "lasting contribution to the field of family sociology." Schuman also said, "I have no comment," when asked to evaluate Bob as a U-M faculty member.

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During Bob's fifteen years at the U-M, both Bob and Margaret were busy raising their four sons: Peter, now a psychiatric nurse and family therapist in Philadelphia; Alan, a medical assistant and horticulturist in Putney, Vermont; Larry, program director of the Antioch College radio station; and Jon, a carpenter in North Carolina. "We'd have been disappointed if any of our boys had become corporate lawyers," says Margaret.

The Bloods also were involved in Quaker and antiwar activities. In 1966 they stopped paying the percentage of their income tax that goes for the military. "The government gets it in the end," Margaret admits, "but without our consent."

In 1965, Bob was operated on for cancer—an experience that proved to be a turning point in his life. "I fully expected to die," Bob says, "and I was prepared to die. I honestly felt I'd led a good life, and I had no regrets. But when I recovered, I felt I'd been given a second chance."

This sense of a "second chance" led Bob to quit his tenured position in 1969, something that "jolted more than few people," Bob says. Working together, the two make less than what Bob would have made as an associate professor. (Their flexible sliding-scale fee for private counseling is among the most reasonable in town.) But neither has any regrets. "I'm doing work I want to do," says Bob. "I was very proud of Bob for having the courage to quit," Margaret emphasizes.

Bob's second career—and, as it turned out, Margaret's first—got off the ground in Philadelphia. From 1969 to 1973, Bob taught at Pendle Hill, a non-credit Quaker adult study center. His courses included "Alternative Lifestyles," "Community," and, most popular of all, "Love." During that heady period of stepped-up antiwar activity, fermenting feminism, and the zealous search for self-fulfillment that typified the "human potential movement," the Bloods began to move into new directions.

"Some of the changes started before we left Ann Arbor," Bob recalls. "We participated in twelve weekend workshops for couples on 'Group Search for Growth' which were wonderfully broadening. At Pendle Hill, we trained in leading couples workshops with David and Vera Mace, founders of the Association of Couples for Marriage Enrichment. Gradually, we did more counseling and groups, developing our skills, and after four years, we decided to go into business for ourselves."

For Margaret, an important part of that time at Pendle Hill was developing her interest in dance and movement. She and Bob had long been enthusiastic and accomplished ballroom and folk dancers. At Pendle Hill, she recalls, "Everyone was so serious, talking all night about war and politics and religion. I would say, 'Come on, let's get up and dance; let's have a good time.'" After leaving Pendle Hill, she spent two summers studying creative dance in Tucson, Arizona, with the well-known teacher Barbara Mettler, then, later, a summer studying freeform T'ai Chi with the equally distinguished Al Huang. Margaret loves to talk about how "experiencing another person in dance is a metaphor for healthy relationships. To be present to another requires a 'soft-seeing,' non-judgmental awareness. Both partners can lead and both can follow. After a while, the flow goes back and forth unconsciously. You and I don't have to do the same thing in order to sense a oneness that is not sameness. We can move away, enjoying the space between us, and then return, again and again."

A local woman in her fifties who participated in a creative dance class Margaret taught through U-M Extension Services describes the experience as "exhilarating." "Margaret turns out the lights and plays baroque music. You weave in and out, in time to the music, just feeling very loose and relaxed. At the end of the evening, we danced with candles, watching our shadows. It was a very free experience, totally different from a robot-like exercise class."

> *"Experiencing another person in dance is a metaphor for healthy relationships," Margaret believes. "Both partners can lead and both can follow."*

The woman also commented on the warmth that developed between class members. "You get to feeling very close to the other people. The barriers come down quickly in a setting like that. At the end of the class, everyone crowded around Margaret, saying how we didn't want the class to end. We hugged each other, and Margaret said, 'You always love the people you dance with.' That's just how we felt."

An important change for Margaret in the past two years has been counseling couples by herself. Working as co-therapists when they started counseling couples took a lot of "negotiating" at first, Bob says. After twenty years of working independently, "it was tough sharing the limelight," he acknowledges. Margaret reflects that it "was exciting to develop a fresh new style together in the early days. But later on, as we each became more skillful, there didn't seem to be space enough for both of us. I built up a lot of frustration because Bob usually got in there ahead of me! The big, exciting thing for me was to work

without Bob," she says. "Now I feel very confident on my own. Women can bring so much more to their marriages," she stresses, "when they have meaningful work of their own."

One meaningful, if not financially lucrative, project that occupied both the Bloods for several years after they returned from Pendle Hill was writing and revising the third edition of *Marriage*. The fact that Margaret worked on the book with Bob was, as described on the book jacket, a "fitting reflection of the fact that the two authors have taken an egalitarian approach to the roles of men and women." While much of the book remained unchanged, the Bloods added brand-new sections on premarital living together and extramarital involvement. The 633-page textbook (which covers all the ground from dating to remarriage) was published by The Free Press in 1978. Sales have been disappointing—something Bob regretfully attributes to both changing times and his lack of university affiliation.

The Bloods' insertion of autobiographical material gives the book a special spice. Interested readers can learn, for instance, that the Bloods themselves partake in the once-a-week "airing out" sessions they advise for others: "We sit at either side of the couch, facing each other, legs touching in the middle. Sometimes the one talking will close eyes and get into a soliloquy, avoiding the accusing eyes of the other, who might be upset about something."

The book's chapter on extramarital involvement represents a "change in attitude" since they were first married, say the Bloods. In this chapter (whose subheadings include "Limits on the Satellite Relationship" and "Bypassed Opportunities") the Bloods meticulously weigh both sides of the question. "The chief negative consequences are jealousy and divorce," they write. "The positive ones are growth through struggle and enrichment of the relationship." The Bloods note that "persons who feel good about themselves and confident about their ability to stand alone are less apt to feel jealous." They also point out the "perils of secrecy." "Secrecy prevents the benefits of growth through struggle," they write. ". . .The most likely result of deceiving the partner is the unspoken barrier between them." One possible solution is the "compartmentalization of marriage" where a couple would "recognize the freedom of either partner to become extramaritally involved as s/he sees fit."

When asked about the number of people he's met who've combined happy marriages with outside sexual fulfillment, Bob says, "It's very rare. If you're a pioneer or somebody who has strong wishes in that direction, and you're prepared to put intelligence and skill and sensitivity into seeing what could be done, it may work. The people for whom it does work report that it's a very exciting and rewarding experience."

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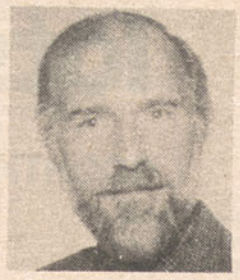

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Some of these pioneers, accompanied by their more dubious spouses, find their way to the Bloods' living room for the Multiple Relationships Workshop. Formerly called the Jealousy Workshop, the name change, say the Bloods, reflects a more positive approach to a person's network of relationships. People begin the weekend by drawing their network of important people. For the next two days, much of the time is spent discussing "balance" issues. "For instance," explains Bob, "is this person spending too much time with a person who is not his or her primary partner?"

While tensions may rise more in this workshop than, say, in a Dreams Workshop, group members do not judge one another; rather, they develop mutual respect for their divergent experiences. "When people see that they are not going to be criticized, they let go of a big burden," Bob comments. "This frees both partners to face their issues with more openness and honesty. Even the partner who feels most threatened is usually willing to talk," he points out. "Really closed-minded people don't see us. They see lawyers."

Fears about outside sexual involvements and lack of skill in communicating about these volatile issues, Margaret believes, "overshadow the tragic fact that most couples are impoverished in their isolation. In our Multiple Relationship Workshops, we support couples in their need to be enriched by having friends of both sexes. I have discovered that as I work with my male clients and come to appreciate and understand them as human beings, I appreciate and understand Bob more. Similarly, a married man may seek out female companionship because he needs to develop the female counterpart within himself. Without the inner awareness nourished by that outer experience, he is less able to be fully in touch with his wife's feelings. I believe that the need for confirmation through closeness with others is even more powerful than the sex drive. Mutual limits can be negotiated which will satisfy both partners, but a couple will starve emotionally without a supportive network."

The Bloods design all their workshops and groups, similarly, as environments where people can "share, care and be close without getting sexually involved while they are here." Says Margaret, "We know it's possible to achieve that kind of non-sexual intimacy because we see it happen over and over again."

The Bloods say that the majority of couples they see in the Multiple Relationships Workshop are still married, months—or years—later, "though I couldn't tell you," Bob says, "what type of marriage they've worked out. But we have seen some surprising turnarounds. One couple from Canada—well, their marriage was in terrible shape when they came here. We didn't think it would last. But we got a letter from the wife saying they'd turned around. What happened was that the wife discovered her husband's relationship with another woman wasn't all that meaningful. He was primarily committed to her."

The Bloods define their own marriage as "sexually closed" but "open to very close friendships with the opposite sex." "If Margaret wants to go to dinner with a male friend, that's fine," says Bob. "It doesn't make me jealous. It took me a while to get to this point, but I did reach it."

The Bloods' views on "open" marriage don't especially disturb Ann Arbor therapists who, whatever school they follow, pride themselves on their sophistication. Of more concern to some are the Bloods' qualifications to work with depressed and troubled individuals. "Most of us here know of them," says a social worker at Child and Family Service, "and none of us would recommend them—largely because we're not sure they're qualified to be doing what they're doing."

Diane Blumson, a social worker at Catholic Social Services, cautions that Gestalt techniques should only be used after a "very careful psychological assessment. If you get someone psychotic and tell them to talk to an empty chair, they could really crack up."

In defense, the Bloods point out that Bob was trained in marriage counseling at the Merrill-Palmer Institute, is a certified marriage counselor, and is a prestigious Fellow of the American Association for Marriage and Family Therapy. They also emphasize that both of them are certified social workers in the state of Michigan under a policy that allows ten years of related professional experience to substitute for formal social work education. Moreover, their counseling is supervised by the clinical director of the Ann Arbor Institute with which they are affiliated. In any case, the Bloods say that they tend not to attract and would refuse to treat a seriously disturbed person. "We know our limits," says Bob, who adds, with visible regret, that if he were to do it again, he would earn graduate degrees in clinical psychology or social work.

Apart from formal credentials, therapists in town who rather dryly call themselves "more traditional" take exception on other matters. A U-M psychologist is unimpressed by the Bloods' de-emphasis of anger. "Ranting and raving in itself isn't terribly useful. But my experience has been that for people to be helped, anger has to be part of the treatment process. You can't just wish it away with a lot of talk about love."

Upon listening to a description of the Bloods' groups and workshops, he added, "I've seen people who've been through experiences like that. They feel excited at the time, and those sort of things do provide a temporary lift. But when it comes to the nitty-gritty issues—anger they can't understand or deal with, their inability to form lasting attachments—they end up coming to my office."

The Child and Family Services social

worker objects to what she calls the "plastic closeness" of set-ups like the Nurturing Group—"lonely people paying for the chance to hug and get close to someone one evening a week. There's something phony anyway about the idea that you can get close to strangers that quickly. Real friendships take time. If those people really want friends, they can join clubs, do volunteer work. If they need fireplaces to sit around, let them go to the Pretzel Bell. I'm sure the Bloods are nice people," she adds, "but is what they're doing really therapy? Or is it just that they fill a gap?"

Satisfied clients of the couple are impressed by such objections, voiced, for the most part, by therapists they wouldn't see anyway. "I was *looking* for someone like the Bloods," says a nurse who has participated in several workshops. "I wanted to see nice, New Age people I could trust."

Echoes Helene Rottenberg, "I would never have seen a Freudian type. I don't believe in that." Social worker Diane Blumson emphasizes it's important that "patients and therapists share the same value system." If that's so, then the Bloods and their clients—who sometimes wave at each other at anti-nuclear demonstrations—seem well matched indeed.

The Bloods' clients prefer to emphasize their affection for Bob and Margaret and the emotional "highs" they get from the group gatherings. "I was tremendously excited after my weekend workshop for single people," says Jordan. "But then the glow faded, and it was back to business as usual." Several months after he stopped seeing the Bloods ("except for a friendly dinner"), Jordan acknowledges he's still grappling with the same "issues" that led him to seek the couple's help. "My main feeling about the Bloods is just being glad I know them," he sums up. "I see them as two nice people trying to bring a little light into the world."

The Bloods' busy schedule loosens up in the summer. Both Bob and Margaret spend most of their time in their cabin at the Friends Lake Community outside Chelsea, where they are leading members of the quiet summer community. "A healing place," Margaret calls it. This year Bob went to Esalen to lead a divorce workshop. The couple sees patients only three days they're in Ann Arbor. The weekend workshops stop until fall, when the Bloods' life again fills up with the people knocking on their door, eager for their hour or evening or weekend of "caring and sharing."

"A quotation that means a lot to me," says Margaret in discussing her work, "is by Virginia Satir, a family therapist whom I greatly respect. She says, 'What I'm most interested in is helping people understand how positive energy moves, how we help it and can be open to it, how we connect without ourselves and between people.' She calls it 'positive energy.' I call it 'love.' That's really what people need when they say they need something, isn't it? Love." □

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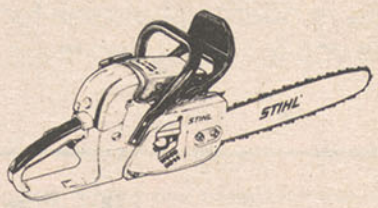

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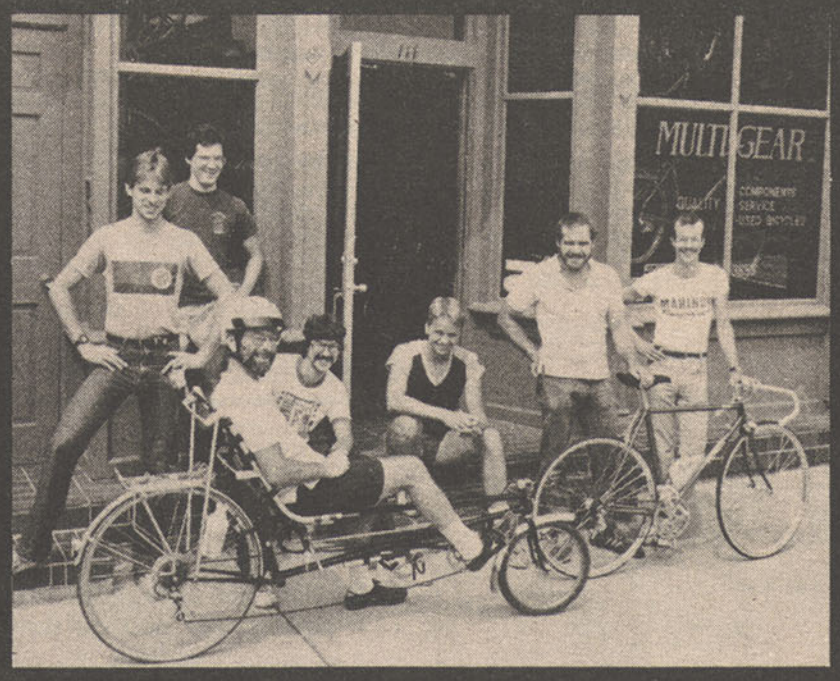

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Matthaei Botanical Gardens Adult Education

The Matthaei Botanical Gardens, with the support of the Friends of the Gardens, will offer a limited number of high quality, nature oriented courses for the Fall semester. Membership in the Friends qualifies you for a reduced fee.

FALL 1983

001 Botanical Drawing and Illustration

Useful for still-life artists as well as amateur or professional botanists and technical illustrators, this course provides an introduction to the process of making accurate drawings of plants, including flowers, leaves, and stems.

Bring a pencil, eraser, and 30 cm transparent ruler to the first session.

5 sessions: $40.00 for Friends and $45.00 for non-members
Saturdays: 9 a.m.–12 noon
October 8, 15, 22, 29, and November 5, 1983
Enter at the West door.
Instructor: Janice Glimn Lacy

002 More Botanical Drawing

For those students who have completed *Botanical Drawing and Illustration,* here is an opportunity to learn more techniques (such as carbon dust, scratch board, watercolor, and colored pencil) in the illustration of plants.

For the first session, bring a #2 pencil, eraser, piece of sandpaper, and inexpensive paintbrush (equivalent to about a #3) for carbon dusting.

5 sessions: $40.00 for Friends and $45.00 for non-members
Saturdays: 1–4 p.m.
October 8, 15, 22, 29, and November 5, 1983
Enter at the West door.
Instructor: Janice Glimn Lacy, B.S. in Botany, is the co-illustrator of *Michigan Trees* and the illustrator and co-author of *Botany Illustrated* and *Practical Botany.*

003 Edible Wild Plants, Plus!

A lively blend of edible wild plants and savory mushrooms will be identified and sampled during four Saturday morning hikes and three lectures. You also will be introduced to major non-edible species and become familiar with the poisonous, the useful, the beautiful, and the intriguing.

No previous woods experience is necessary.

7 sessions: $60.00 for Friends and $65.00 for non-members
Tuesdays: 7:15–9:15 p.m.
September 27, October 4, and 18, 1983
Saturdays: 9 a.m.–12 noon
October 1, 8, 29, and November 5, 1983
Instructor: Ellen Elliott Weatherbee
Assistant: Jack A. Bader

004 Fall Backpacker

Participation in a weekend of backpacking and botanizing with a small group of friendly people.

The two Thursday evening lectures will provide a mellow but practical approach to backpacking equipment, food possibilities, mental and physical preparation and some photography tips.

During the trip we will carry 30–40 pound packs and hike up to 8 miles each day, so you must be in good health and humor. Participants are responsible for food, transportation, and equipment (local rentals are available and sharing is encouraged).

Class size is limited. *Permission of the instructors is required;* call or write to the Botanical Gardens (address is on the registration form).

5 sessions: $55 for Friends and $60.00 for non-members
Thursdays 7:15–9:15 p.m.
September 29 and October 6, 1983
Weekend: Friday evening to Sunday evening
October 14–16, 1983
Instructor: Ellen Elliott Weatherbee, M.A., is a wild plants consultant and co-author of *Edible Wild Plants, A Guide to Collecting and Cooking,* and author of "Family Touring (backpacking) in the Rondane Mountains of Norway."
Assistant: Jack A. Bader, B.A., an administrative officer for the State of Michigan.

005 The Ice Age and the Ann Arbor Area

Have you ever wondered about the hills and valleys, the ups and downs of the Ann Arbor area? Come in out of the cold and sift the moraines out of the morass of information you have struggled with for years.

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3 sessions: $30.00 for Friends and $35.00 for non-members
Wednesdays: 7:15-9:15 p.m.
October 12 and 26, 1983
Saturday: 8:30 a.m.–12:30 p.m.
October 29, 1983
Instructor: Donald Eschman, Ph.D., Professor of Geology, University of Michigan and co-author of *Geology of Michigan*

006 Native Plant Seeds: How to Collect, Process, and Grow Them

This course will focus on local native plant seeds. Participants will learn basic seed structure, collecting times, seed treatment, and germination methods. There will be four evening classroom sessions and two Saturday field trips. This will be an excellent opportunity for nature lovers who have wanted to grow some of our native flowers and woody plants at home.

6 sessions: $35.00 for Friends and $40.00 for non-members
Mondays: 7:15–9:15 p.m.
September 26, October 3, 17, and 24, 1983
Saturdays: 9 a.m.–12 noon
October 8 and 22, 1983
Instructor: Matt Heumann is an Interpretive Naturalist for the Washtenaw County Parks and Recreation Commission.

007 Principles of Indoor Gardening

Learn the various aspects of the growth and care of indoor plants while greening your home for the winter. Each week there will be a lecture and a lab session with a different plant family featured.

Lab sessions will be held in the Botanical Gardens greenhouse and each student will have the opportunity to propagate a wide variety of plants to take home.

8 sessions: $47.50 for Friends and $52.50 for non-members
Thursdays: 7:15–9:15 p.m.
September 29, October 6, 13, 20, 27, November 3, 10, and 17, 1983
Instructor: William Collins, Senior Horticulturist, Matthaei Botanical Gardens, University of Michigan
Assistant: Pat Hopkinson, Horticulturist, Matthaei Botanical Gardens, University of Michigan

008 Trees and Shrubs

Identification, biology, ecology and economic significance of local wild woody plants will be stressed, though some cultivated ones will be included.

Saturday morning field trips will allow you to encounter these plants in their natural condition.

This course is open to all who share a "curiosity and sense of wonder for the world of living things and the role of woody plants."

6 sessions: $45.00 for Friends and $50.00 for non-members
Thursdays: 7:15–9:15 p.m.
September 29, October 6, and 13, 1983
Saturdays: 9 a.m.–12 noon
October 1, 8, and 15, 1983
Instructor: Warren H. Wagner, Jr., Ph.D., Professor of Botany and Natural Resources, University of Michigan; co-author of *Michigan Trees.*

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3. Admission is open to all adults over 16 years of age.
4. All of the University of Michigan Library facilities are available to participants during the semester of the course. Take your course receipt to the Graduate Library when you apply for a card.
5. A full refund of course fees will be made if a class is cancelled.
6. Should you decide to withdraw your registration, a full refund less a $5.00 processing fee will be made up to one week prior to the beginning of the class; no refunds will be made after that date.

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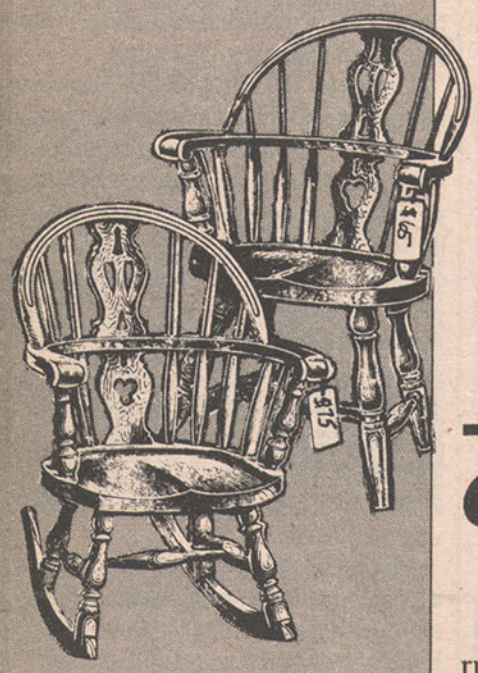

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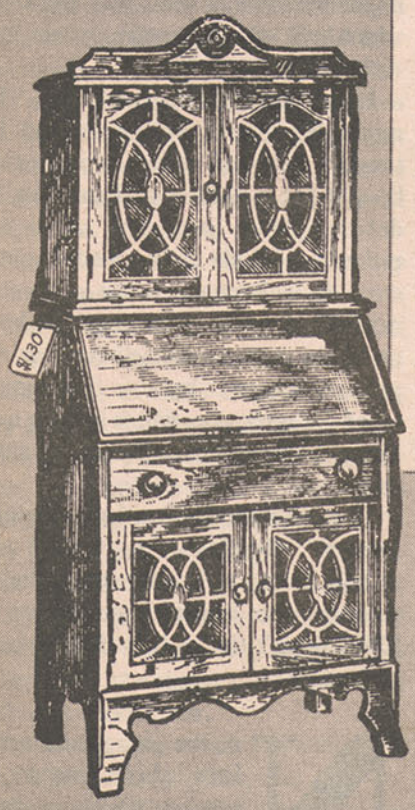
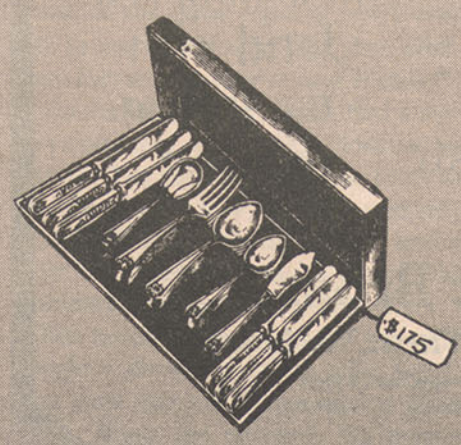
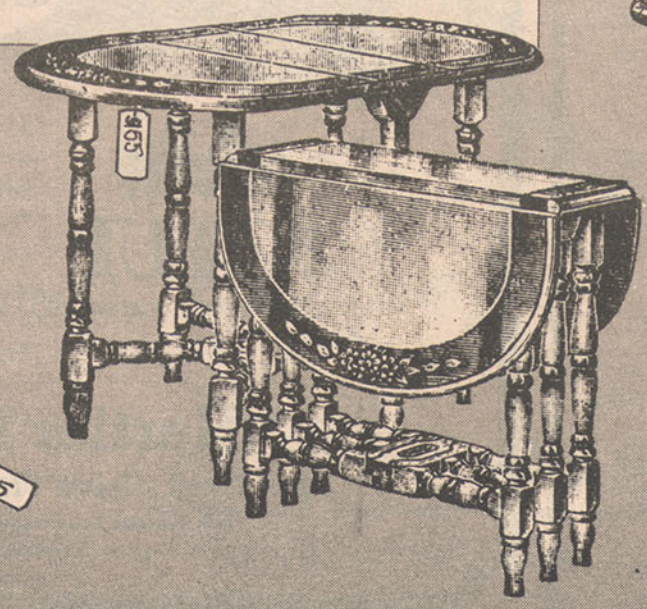
"Remember," she calls back to me over her shoulder as she climbs into her car. I nod and smile as comfortingly as possible. Like everyone I've spoken to for this article, she violently does NOT want the whole city to know that she is a professional in the great Ann Arbor garage-sale enterprise.

If you've ever been to a garage sale, you've seen them—the ones who buy in job lots, not for themselves but for profitable resale further down the line. They're the ones who get there early, buy fast,

By Susan Holtzer







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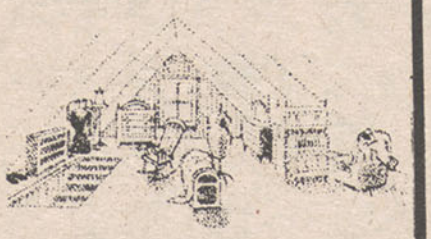

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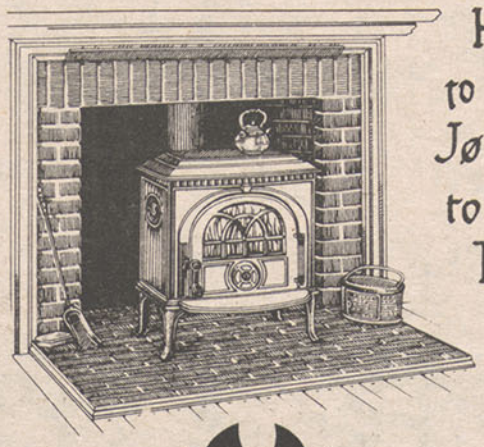

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pay cash and split.

A group portrait of the professionals would show certain common characteristics. The face is likely to be female and over forty, with a quick eye and a quicker tongue. Her appreciation for the antique or the interesting is sincere, and her home is usually filled with exceptional antiques. She is also tough, efficient, and highly competitive.

"They won't talk to you, you know," Shirley warns me early on. "And if you write it, they're going to hate you for giving away their trade secrets."

Romina, another of the regulars, agrees. "If everyone knew how it works, we wouldn't have any business," she insists. And some questions draw flat refusals. "I don't want to tell everyone how I choose which sales I go to," Shirley responds sharply.

There she is each weekend, down on her hands and knees, scrabbling through cartons of probable junk, or wiping cobwebs out of her eyes, heedless of dirt or sweat or manicure. Why does she do it?

"For the money" is the facile answer, and of course the profit motive is the underpinning. But there are a lot cleaner, more pleasant ways to make a buck. And we're not talking about big bucks, either. "Believe me, nobody gets rich in this business," Romina says firmly. "Doing really well would be maybe $1,500 a month—in season. And that's very rare."

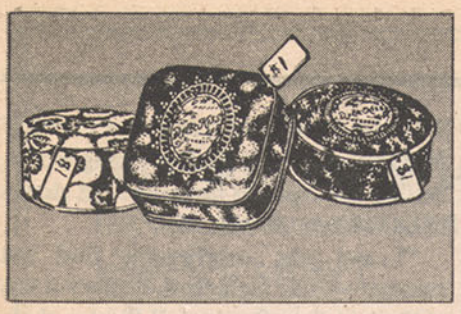
Mostly it's a nickel-and-dime business of small purchases and small profits. An antique tin container, for instance, bought from an unsuspecting seller for twenty-five cents, will be sold at a flea market for five dollars. Three dollars might purchase a brass Art Deco clock which will sell for twenty dollars to the right buyer.

Even the big scores rarely are. "Big" might be a gold bracelet found in a tangled heap of chains, for instance, bought for a quarter and sold for fifty dollars. Or a (probably) mink cape, picked up for six dollars and resold for sixty. At its best, this is not a way to get rich. Hardly any of the regulars depend on their garage-sale activities as their primary source of income. The economics of the enterprise, which include a considerable investment of time, is against them.

"I need a profit of at least a hundred percent," Romina says, "and it really should be more. Investment capital is a problem, too; last weekend I spent over $250. I can't tie up fifty dollars just to make ten."

No, the garage-sale activity isn't about money. At bottom, it's about discovery, a kind of urban safari, or perhaps archaeology. What matters most, what drives these women from garage to greasy garage, is the excitement of the chase.

"There's an excitement that never really goes away," Romina says, eyes



"If everyone knew how we work, we wouldn't have any business," says one garage-sale pro.

glowing. "Every new garage is an adventure. You never know what's at the bottom of a box."

This attitude, this intensity, is what sets the pros apart from the casual garage-sale browser. It is the kind of intensity that ordinary people reserve for a Michigan football game or a new Star Wars movie.

It's an almost visible aura if you know what to look for. The average garage-sale customer, the amateur, moves casually, wandering through a sale at random; the pros move with quick, impatient strides, their excitement carefully suppressed to avoid disclosure.

"There was a time when I wanted it all," Romina confesses with a laugh. "I couldn't bear to think there was something great at the next sale, and I might miss it." She leans back and contemplates her antique-filled living room "I'm more mellow now," she claims. "I know I won't get everything."

She sounds as though she means it, but an echo of a previous conversation intrudes. "In the summer, garage sales are my life," she stated once with total, unblinking seriousness.

The intensity also seems to persist over time. Like archaeologists, the pros remember the details of each discovery, the location of each dig.

"I remember exactly where I got everything," Romina insists. "I can be driving down Packard, and I'll pass a house and say to myself, oh yeah, that's where I got that lamp."

Romina spends long minutes pondering the question of her "biggest score." After a good deal of thought, she recalls a dining room set bought for forty dollars and sold for $350. But she objects to the question.

"I don't see it that way," she protests. "I spend a lot of time getting things for my family and friends."

Another of the pros recalls her favorite purchase, four Charles Eames plywood "potato chip" chairs for two dollars each. "The woman was just setting them out when I got there, and I grabbed them. And just as I picked them up, another one of the regulars came up the driveway and saw them, and she looked absolutely sick." She seems more delighted by the competitive victory than by the chairs themselves, although the set has a catalog value of $360.

The pros don't talk much about the people they buy from. The word "mark" is never used. But in every conversation, a certain amount of mild derision lies just below the surface. Well, if people don't know the value of what they own. . . .

And yet, the nature of the enterprise engenders a measure of carefully submerged guilt. They buy low and sell high. Are they therefore shameless opportunists? It is the question that makes the pros most defensive.

"Last weekend, I bought a piece of antique Wavecrest glass for $32," Shirley says. "That was the price she asked. It's worth about two hundred. Now am I ripping that lady off? I paid what she asked, after all; that's not ripping her off."

Romina concurs. "I don't insult people or hassle them, haggling over small change. That's unpleasant. But I'm not going to tell this person her five-dollar Oriental rug is worth $150, and I'm willing to buy their Hummel for a couple of dollars, if that's the price they ask." She shrugs. "Even if they knew what they had, a lot of people just don't want to be bothered. Sometimes they really don't care, they just want the stuff out." The pros will be glad to oblige.

The garage-sale enterprise is a business, however odd, and capitalist rules of competition do prevail. In fact, sometimes the word "cutthroat" is appropriate.

"That's the worst part of it for me," Romina says with apparent sincerity. "I hate the competition, the meanness of it. Some of the other regulars won't even talk to you at the sales, and then afterward they act like they're your friends."

On the other hand, others find a certain amount of camaraderie, however reluctant. The regulars, after all, come to recognize and know, if not necessarily love, each other. Could a wave and a hello hurt? Horror stories about the ruthlessness of the hunt are legion.

For instance, there was the pro who bought a dresser, paid the seller for it, then went into the garage to find other items. When she returned, the dresser was gone, bought by another regular

I need so many things. . . **Where do I start?**

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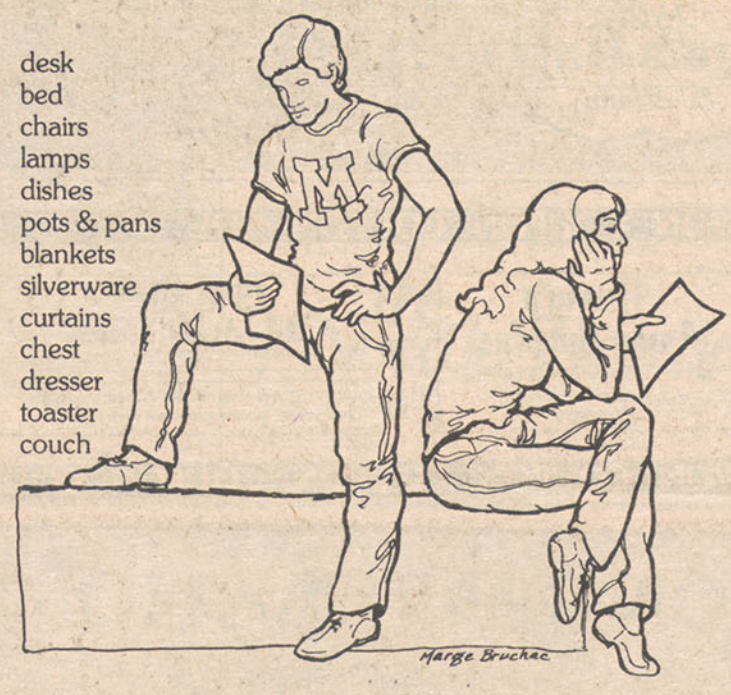

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who had paid the seller's husband. "She knew damn well it was sold," the original purchaser laughed ruefully.

Another favorite buyer's ploy is the Set Theory, by which one piece of furniture is presumed to be related to any other piece the buyer wants to include. Thus: if I buy this dresser, I obviously intended to buy that dressing table with it—they're a set, after all (even if one is Victorian walnut and the other is Mission oak).

The professionals approach a weekend of garage sales like generals planning a spring offensive. And, as in a military operation, certain strategies mark the professional approach to working the sales.

The first moves are determined by the garage-sale ads in the newspaper. "The night before, I go through the ads and make a list of all the sales," Romina explains. "I set it up in the order of when they start and how good they sound." Her list also includes other pertinent information—whether it specifies "no early sales," for instance, or whether it's a moving sale or an estate sale (more likely to have large amounts of furniture).

Most of the pros insist that the ad, rather than the neighborhood, determines their interest in a sale. But there are location considerations.

"For one thing, I won't drive out too far," Romina says, "at least not on a busy day. It wastes too much time." Still, if the newspaper ad is sufficiently intriguing, the pros will even make the long trek out to Lakewood Subdivision, out past Weber's.

Some neighborhoods, too, are more interesting than others. Burns Park, Ann Arbor Hills, and the Old West Side probably attract the pros most, because they promise more quality. The northeast subdivisions out Plymouth Road are not deemed promising (except for certain specialties like small kitchen appliances and immaculate children's clothes). Shirley refers to Lansdowne as "plasticville."

They'll be there early, too—the one habit of the professional that irritates sale-holders most. Romina admits without embarrassment to a certain amount of aggressive behavior. "How you do it depends on circumstances," she explains. "I never wake people up, but if you can tell they're up, then you can knock on the door. And if they're outside setting up, of course, it's no problem. If there's no sign of life, it pays to get out of your car and look through the garage window. Sometimes you can tell there's nothing there worth waiting for. If there's an item mentioned in the ad that I really want, I sometimes go the day before, but I haven't really had much luck with that."

Shirley agrees that arriving early is essential. "You have to be early. By ten o'clock, the sales are pretty much dead." Still, she agrees that sometimes the early bird misses out on a late-sleeping worm. And all the regulars have their pet stories of late-afternoon surprises.

"I had one unbelievable find last summer—three eighteenth-century items at three in the afternoon." Shirley chortles at the memory. "The house was on a tiny cul-de-sac that no one could find. The woman said I was only her third customer all day."

Another regular recalled stopping at a random sale one Sunday morning, a time when no self-respecting pro even bothers to get out of bed.

"Just as I got there, this guy comes out of the house with a whole carton; said he'd forgotten to put it out the day before. At the bottom was a cast-iron bank priced at twenty-five cents that's worth about fifty dollars."

Some of the late-day bargains are inexplicable. "My favorite is a Val St. Lambert cream pitcher and sugar bowl," one woman recalls. "I found them out in a suburban area, three o'clock in the afternoon, for three dollars. They're worth over a hundred."

Once they arrive at a sale, the pros don't waste time. "You have to be able to case a garage fast," Shirley says. "And when you find something, you can't spend a lot of time thinking about it."

"What I do," another regular confides, "is pick up anything I think I want to buy and carry it all with me. Then when I've worked the whole garage, I may change my mind. But if I leave it on a table while I think about it, someone else is going to grab it."

Some of the best finds may not be in the garage at all. The pros have learned to probe if they suspect other goodies lurk inside the house. "I've started asking, 'Do you have any more furniture?' " Romina notes. "People often say, 'Oh, yes, I just didn't have a chance to bring it out.' " Occasionally she hits pay dirt.

"One family said, 'Oh, there's a whole batch of stuff still in the attic, but it's awfully hot up there.' " Romina shakes her head, remembering. "It was ninety degrees outside, and God knows what it was in the attic. I was up there for nearly two hours—I almost died." She laughs, equally proud of her stamina and her cleverness.

On another occasion, her perseverance led her to an undeniably ugly cast-iron floor lamp whose Art Deco lines made it worth more than fifty dollars. Romina cheerfully paid the woman's five-dollar asking price.

Most of the pros have particular specialties, though furniture is generally the big item. They also often have blind spots. One person, for instance, may be extremely knowledgeable about Oriental rugs, but walk right by an Art Deco mirror worth six times its tag.

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Others can spot valuable jewelry at fifty paces but don't know Depression glass from Pyrex. There are regulars who specialize in records, or books, or clothing, or antique tools. Everything, it seems, is a collector's item to someone.

Here, however, is the central dilemma of the garage-sale enterprise—locating the appropriate someone. Buying is the easy side of the coin; the more difficult half of the process is selling.

"The biggest problem is a lack of enough outlets to sell," Romina complains. Like most other pros, she figures garage sales are for buying, not selling. "People look for great bargains at garage sales, not antiques," she believes. She does hold a rather casual sale once a year, but in general she prefers other outlets.

Most of the pros have their preferred selling procedure. Some tour the "real antique" circuit, selling at the more prestigious markets. Others prefer the flea-market route; many of the local pros may be seen each Friday afternoon at the new collectibles market at the Farmers' Market, while others set up occasionally at the Ypsilanti Flea Market.

And finally, there is the bottom line of the Ann Arbor garage-sale enterprise, the fail-safe without which the entire crazy operation might grind to a halt: the great, grey eminence of the Treasure Mart.

To many of the pros, the T-Mart's twenty-five-percent commission is ultimately well worth it because, with rare execptions, things *sell* there. Particularly for hard-to-sell items, the Treasure Mart means never having to say you're sorry you bought something. This confidence is what helps make Ann Arbor's garage-sale carousel turn.

"I sell all my furniture through the Treasure Mart," Romina says. "I don't have anywhere to keep it, and frankly, I don't want to be bothered. At the Treasure Mart, it always sells."

In the end, the garage-sale circuit is a classic women's enterprise. It's more than a hobby, not quite a business, and most of the entrepreneurs involved feel a great deal of ambivalence about their competitive involvement. Many of the participants don't think of themselves as "dealers." A dealer has a shop, and an accountant, and after all, we just do this on weekends, don't we? Therefore, if we're not professionals, the competitiveness is just vicious backstabbing.

But the truth is they are indeed professionals, and the garage-sale enterprise represents a way of using one of the few skills most women were trained for, back when most of them were growing up. What they are, at bottom, are professional shoppers.

They're good at it, too, by and large, and they take it seriously. They compete hard, just like athletes, or fast-food chains, or developers of downtown office buildings. Only the stakes are lower. □

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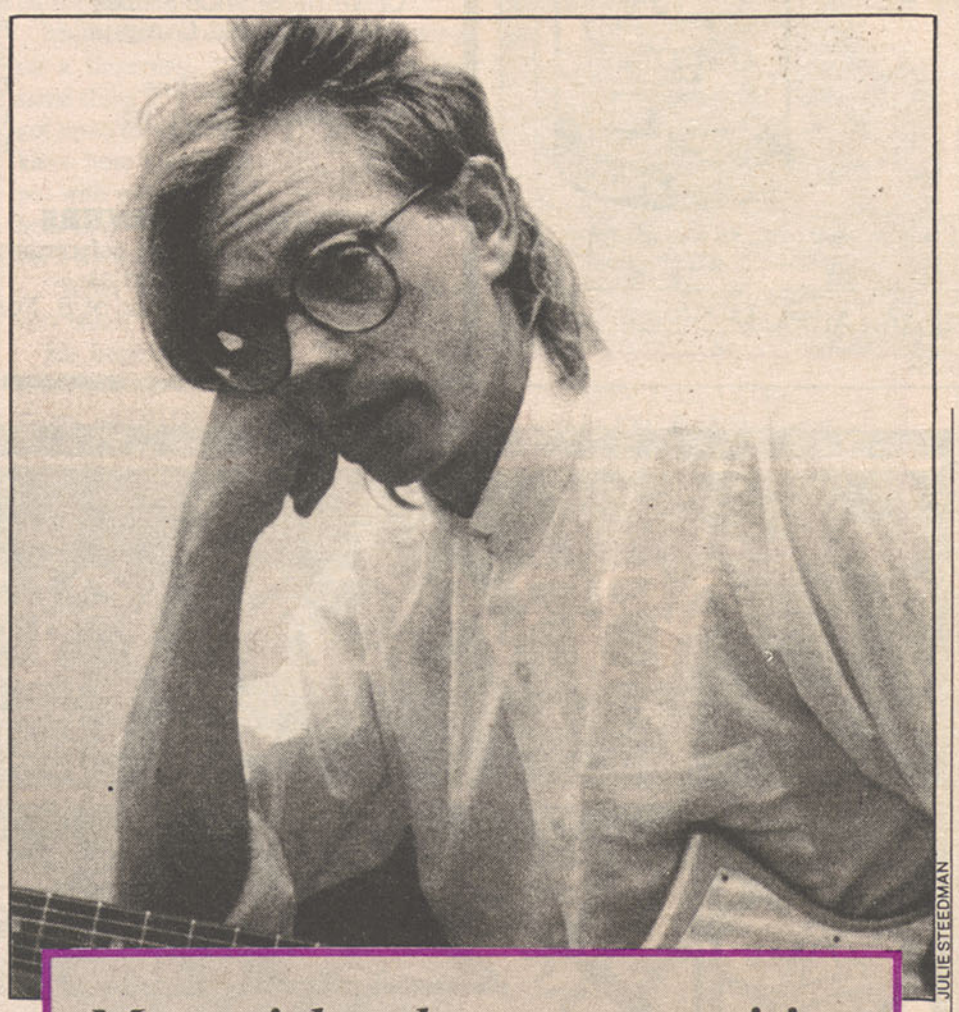

JULIE STEEDMAN

Mercurial and uncompromising, he has devoted eighteen years to his art. Now he has quit The Urbations—his best shot at stardom yet—to start a new band.

It was a cold, dark, seemingly interminable February week night, and the crowd at Joe's Star Lounge was thin. No one was paying much attention to the band at the far end of the room. Three couples went through the motions on the dance floor. The band swung up into a crescendo and closed together, cleanly, to a smattering of listless applause.

"Thank you, thank you," said the man on baritone sax. "Don't go away. We'll be back after a short break for our last set of the evening. We're the Urbations." The band scattered and the juke box came on.

Dan Mulholland, lead singer and front man for the Urbations, sat down at my table. Mr. Doctor Blurt Sandblaster Mad Dog 20-20, as the thirty-four-year-old rocker calls himself on stage, was in a pensive mood. The Urbations had grown over the past couple of years into one of the hottest bands on the Lansing-Ann Arbor-Detroit circuit. But by playing twenty gigs a month, small, listless audiences were not uncommon. Sipping at a shot of schnapps on the rocks, he peered out into the dwindling crowd and said wearily, "Y'know, I find myself worrying a lot that maybe we've peaked. I've been at this for eighteen years now, and I've never held more than six hundred dollars in my hand at one time."

Two months after that night at Joe's, Mulholland told the band he planned to quit by the end of the summer. Twenty gigs a month, sometimes more, had burned him out. A straight scale of $40 per gig, the often squalid working conditions associated with the bar circuit, stale material, and dissatisfaction with the promotional efforts of manager John Sinclair had also contributed to his decision to quit, he said.

Considering that he had been sustained by rock 'n' roll for the better part of two decades, quitting one of the top area bands was a precipitous, perhaps suicidal act for the mercurial singer. Mulholland is a veteran of some ten rock 'n' roll bands, and the Urbations were easily his best shot at the big time. The odds were poor that his next band would be nearly as hot.

Mulholland and his wife, Marcia Millitello, rent a duplex on the near west side. At eleven a.m. on the final day of June, I arrived for an interview. It was a hot, humid, fragrant morning—nasty hay fever weather. Through the puckered screen of an open window I heard labored breathing. I knocked again. After a short delay, Dan appeared, his sinuses audibly plugged. He'd just gotten out of bed. His long blond hair was mussed, and he needed a shave. He wore painter's pants torn in the seat. He greeted me cordially, then set to work clearing his nasal passages.

"Picked this up when I was out in Tucson," he explained between sniffs. "Most people go out there to get away from allergies and stuff like that. Me? I go out there perfectly fine and come back here with them." He shook his head in dismay and disappeared into the bathroom.

I looked around. Dan and Marcia's home was comfortably furnished. A vase filled with pink and white gladioli sat on a coffee table. Three plastic model racing cars were carefully parked in the shadow of the glads. On one wall hung three model boats in a diagonal row. On the other wall was a matted black and white photo of a customized choptop called the Corsair. Dan is crazy about the

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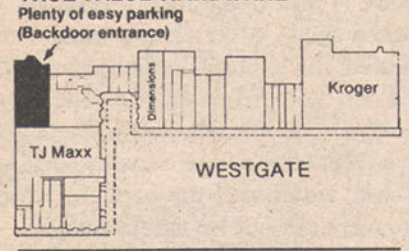

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MARION MULHOLLAND

1956—In Traverse City: Dan Mulholland (left) with father, Robert, and brother, Mike.

car. It's on the sleeve of the band's only 45. It looks like something John Dillinger might have driven to the theater.

The kitchen table was filled with poster-making paraphernalia: scissors, Scotch tape, magic markers, white-out, glue stick, a razor, and an empty coffee cup. Face up, in the middle of the table, lay a bumper sticker promoting a July 31 gig at the Roostertail in Detroit, Dan's last performance as an Urbation. Bo Diddley, one of the inventors of rock 'n' roll and a major musical influence on Mulholland, was to perform, too.

Mulholland identifies with the aging black guitarist. Diddley's highly stylized assortment of staccato riffs and stripped-down rhythms changed the course of rock 'n' roll in the late 1950's. Bo Diddley made a lot of bands rich, but he never made it on his own. He refused to give in to changing fashions.

The bumper sticker Dan made featured a photo of a much younger Diddley with his feet widely planted and his guitar held like a machine gun, a picture of unfettered bravado. Underneath and around an italicized headline which read "Bo Diddley—The Diddley Daddy" were titles of Diddley's most popular songs emblazoned in stars: "I'm Bad!," "I'm a Man!," "Bo Diddley's a Gunslinger!," "Bo Diddley's a Lover!," "Hey Bo Diddley!," and so on.

Mulholland walked back in and sat down at the kitchen table. He is tall and slender, his features sharply defined by a pair of amber-frame glasses. He has shaped his own hair, cropping it close to the scalp on the left side while leaving it long on the right side and in back. Shakey Jake calls him "Roadrunner." It is a remarkably apt label, describing not only Dan's appearance and his restless past, but even his unsettled, birdlike appeal.

"The band was auditioning singers to find my replacement last night," he said. "I'm a little leery about tonight's show. You know, if they came up with someone hot, they'll all be playing it cool with me, like, 'Relax, buddy, your space is filled.' "

"You think they'd like to dog you a bit for quitting?" I asked.

Mulholland nodded, absently gnawing on a fingernail. "I'd probably do the same thing if I was in their shoes." He got up to make coffee. "I'd be curious to know how it went last night." He filled a pot with water and set it on the stove. "I hear they've had a bunch of people call for a tryout." His voice was glum.

"What about you? Any angle on a new band?"

He brightened a bit. "Yeah. I put some posters up in a couple of record shops, and so far three guitarists and two drummers have gotten in touch with me. I want to get another band together, but it's such a headache. First you have to find cats who can play. Then they've got to enjoy playing the stuff. Then they must look fairly good. And then they must like each other to a certain degree. It's not easy."

"You didn't have all that with the Urbations?" I asked.

BOB DION

1982—THE URBATIONS: John Evans, Martin Gross, Peter Klaver, Dan Mulholland, Ian Vatet, Terry Silver, Dave Swain, Andy Boller. About their prospects for a recording contract, local promoter Lee Berry says, "They're more a party band. They aren't pop. Their sound isn't contrived to appeal to teenagers. They are the kind of band that gets signed after demonstrating over a long period that they are a favorite."

His eyes held a blank stare, as if he'd encountered a brick wall there was no getting around. "There are just too many problems. I think things are going backwards."

Dan sat down with a cup of coffee and wrote down a list of errands he wanted to accomplish before the gig at Joe's that night. Doing something seemed to snap him out of his reverie and lift his spirits. "I gotta write this stuff down or I forget at least half of it," he said. He laughed. "I guess I'm just a drifter."

Mulholland was born in Detroit, but he grew up in sparsely populated Alcona County, south of Alpena on Lake Huron. Dan's father was a retired marine, his mother a housewife.

MIKE MULHOLLAND

1966—THE AZTEC RACING BAND, Harrisville, Michigan. Jim Bouchard, Mulholland, Larry Martin, Al Broadwood.

Alcona is distinguished mainly by what it is not. Though it sits directly across the state from Traverse City, Alcona lacks the majestic slopes, the fragrant apple orchards, the prosperity and the native glamour which adorn the western side of the state. But the natives press gamely ahead: conservative, self-conscious, enduring. There is only one stoplight in the entire county. Out of this unlikely milieu, a rocker emerged.

Dan struggled in school. He was neither a jock nor a student. "I had kind of a mental block about learning," he said. "When someone tried to tell me something, I'd just tense up and block everything out. People told me I was stupid. For a long time I believed them." He barely made it through high school. But Dan learned early that he responded to music. Rock 'n' roll became the perfect outlet for a fellow on the fringe. Music provided escape, possibility, self-esteem. Dan dived in heart and soul. His first hero was Bo Diddley.

"I remember when I was about twelve, my brother Mike and I were outside wrestling when a verse by Bo Diddley came over the radio:

I saw my baby comin' across the field
Slippin' and slidin' like an automobile,
I called her out, told her to wait
But she slipped out on me like a Cadillac A.

'Did you hear that?' I screamed to Mike. The lyrics were so crazy and full of bravado. I loved it."

Mulholland got his start by pantomiming. "I'd buy a Bo Diddley 45 or a Rolling Stones 45, and me and my brother and a few friends would get together and pretend we were playing the instruments while we sang along." Later the brothers took pantomime one step further. They formed a quartet called "The Shaking Fathers," built imitation instruments out of string and old crates and pantomimed Sam the Sham's "Little Red Riding Hood" for the high school Christmas assembly.

Mulholland remembers catching static from the high school band teacher who didn't approve of the project. "What if the record skips?" the teacher asked. And he was running the record player. The quartet went on anyway. Sure enough, midway through the third number the record began skipping. "I never knew for sure if it was him," Dan said, "but it was a brand-new record and it never skipped before." He laughed. "Anyway, here we are, our first performance, in front of the whole school, trying to mouth words and play along to a record that was skipping. But we stuck with it and when we finished up, the crowd cheered. They loved it."

After that first pantomime gig, Dan pulled together a succession of real bands playing real instruments: "Popeye's Disciples," "The Raven," "The Aztec Racing Band." Dan was seventeen when the Aztec Racing Band came together, and he remembers the period clearly. "People were starting to branch out, getting high, going crazy, growing their hair. We'd meet people from down below [southern Michigan] and have beach parties. We wanted to be cool. It was farmers meet the city." Dan was at the vanguard of the flowering. A classmate remembers him coming to school wearing a long black cape, white Levis spray-painted gold, and football shoes

W. McURDY

1972—AUTOMATIC FACE, Harrisville, Michigan. Peter Sanborn, Doug Hatt, Phil the Hostage, and Mulholland, who calls Hatt "the best musician he's ever played regularly with."

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with the cleats removed. He attracted attention. He was a rebel.

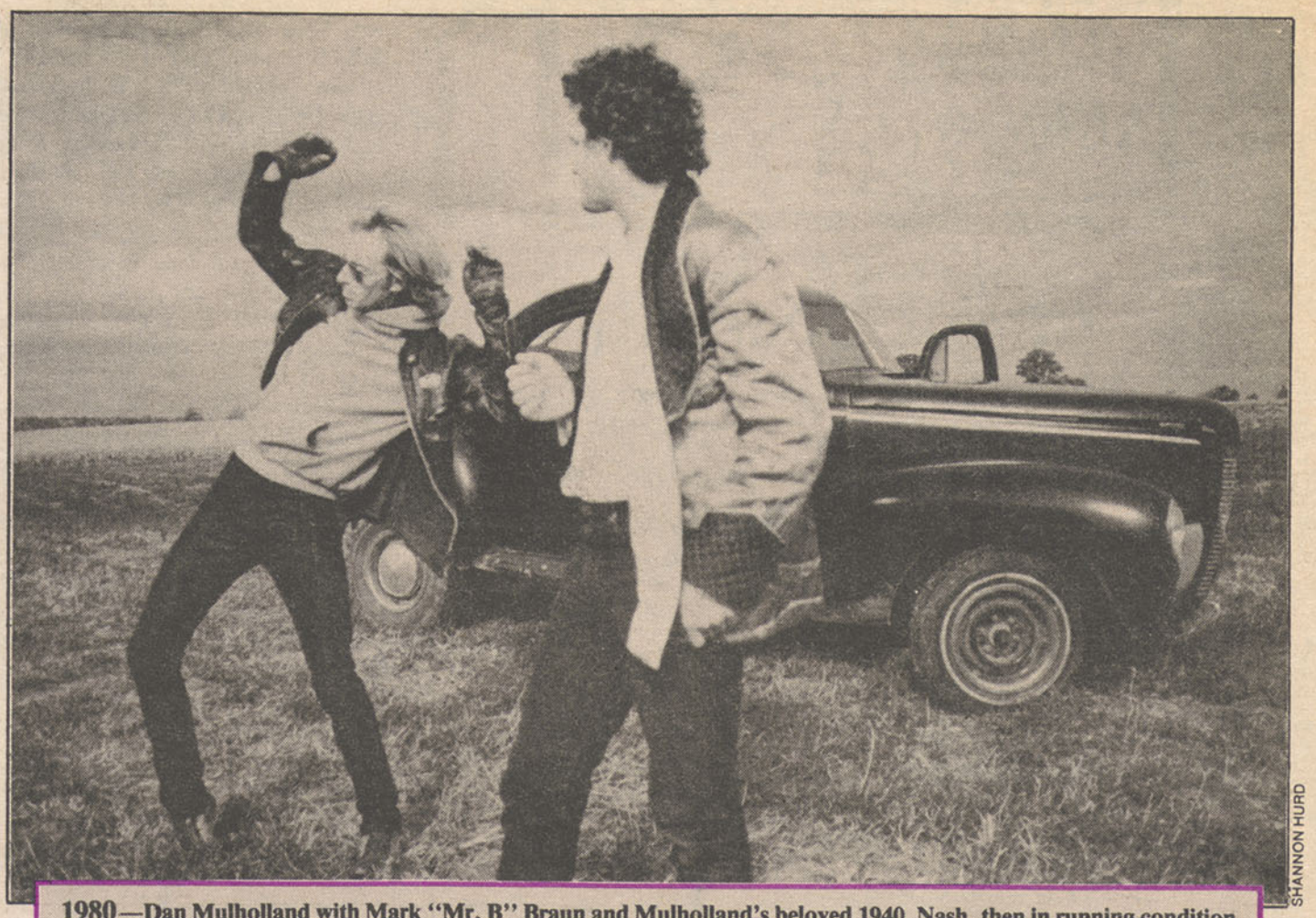
As high school graduation approached, Vietnam called. The year was 1969. Two band members enlisted. Dan, his brother Mike, and a third Racer pled psychopath. Dan said he paid three shrinks fifteen dollars apiece to write him up crazy. The army didn't buy their diagnosis, he said, but they let him off anyway. "They realized I wouldn't make a good soldier," Dan said. The conflict came from his father, who still harbored hopes of shaping his boys into good Marines. It didn't happen.

"When I evaded the draft, that got around the community. I got a reputation as a rocker, as a troublemaker, y'know. So after high school I moved down to Detroit to live with my brother. I spend four or five years hanging out, getting high with Mike and working for Manpower." Mulholland auditioned for several bands during this period. He joined one but quit after the first gig. They weren't into the music enough, he said.

By 1972 Mulholland was back in Alcona, working with a band of hard rockers called "The Automatic Face." He was twenty-three, unemployed and living with his parents. Did he begin to realize at this point how much he was investing in rock 'n' roll?

"I suppose I did," Dan said. "But I tried not to think about it. I just collected records and listened to music and learned as much as I could about rock 'n' roll. I had a real childlike vision, I guess, that all you needed to do was make good music and you'd get paid well for it."

Mulholland also began refining his rock art while up north. He worked on posters, buttons, silkscreening, anything that tied in with rock 'n' roll. His posters teemed with strange, eye-catching creations: gargoyles, mummies, politicians. They spawned imitators within this new genre called Xerox art. So did another Mulholland invention—pinning buttons covered with photos of cult heroes to one's lapel. He was a rock aficionado, a Salvador Dali type in a land of farmers and pulp cutters.



SHANNON HURD

1980—Dan Mulholland with Mark "Mr. B" Braun and Mulholland's beloved 1940 Nash, then in running condition.

JIM KRUZ

1980—THE VOLUME WHORES: Jim Gertz, Roger Forman, Dan Mulholland, Terry Silver, Peter Forbes, and Chuck Hooker (front).

The Automatic Face lasted two or three years until heavy drinking and a chair fight between Dan and the guitarist, Doug Hatt, broke them up. (Despite their differences then, Mulholland keeps in touch with Hatt and hopes, in fact, to get him to join his new group. "I've told everybody that Doug Hatt is the greatest musician I've ever played with," Mulholland says.)

After The Face folded, Dan moved to Saginaw. He worked washing dishes for six months and saved enough money to move out to Tucson, Arizona. He stayed there four years, working mostly odd jobs while playing in a hard rock outfit called "The Thunderbird Zombies." Mulholland fled town on the lam over a marijuana possession charge. "The law was jerking me around quite a bit. I just got tired of it and packed all my things in my car and headed back for Michigan. Thirty miles outside Tucson my car blew up. I just lit a joint and took all my money and caught a Greyhound. When the money ran out, I got out and hitchhiked the rest of the way." Dan describes this as a peak experience, as if pulling himself out of the ashes strengthened him in some way.

Mulholland's fondest memory of Tucson is the evening he was broke and literally sold the shirt off his back to see Bo Diddley in concert, then got together with Bo the following afternoon in Diddley's motel room and watched Elvis perform on TV. Mulholland was twenty-nine years old then.

By 1978, Dan was living in Ann Arbor, working at a car wash and painting houses. He locked in with a series of minor bands: "The Mysterious Dyna Flows," "The Kustom Kreatures," "96 Tears," "The Volume Whores," "The Tunnels." It was with the Tunnels that Dave Swain, a respected and intense saxophonist who plays both jazz and rock, noticed Dan and invited him to join his new group, the Urbations. The rest, as they say, is history.

The Urbations are the best band Mulholland's ever been in: artistically, commercially, professionally. Mulholland, Dave Swain (baritone sax), Terry Silver (bass), and Peter Klaver (tenor sax) have been at it since the band formed in 1980. Andy Boller (keyboard), Martin Gross (drums), Ian Vatet (guitar) and John Evans (alto sax) joined on later. These eight men have built a good group. They've made a 45, a 12-inch EP, recently a cassette, and they cut a track on *Cruisin' Ann Arbor,* an LP made by Ann Arbor bands that came out last fall. The Urbs have filmed videos for local cable outfits and they've played a lot of good gigs. They've received a lot of favorable media coverage. What they haven't done is take that quantum leap out of the bar circuit into the recording studio. And that leap looms large in front of them.

The Urbs cover a lot of musical turf, though they mainly favor rhythm and

SHANNON HURD

1976—Bo Diddley and Dan Mulholland. On the road and broke, Mulholland met his idol in a Tucson, Arizona, motel, where they watched Elvis on TV. "I think I was attracted to Bo Diddley's music so much because of his primitive, percussive rhythms and his bragging lyrics," says Mulholland.

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blues. They play jump oldies such as "Hello Josephine" and "Flatfoot Sam," plus some rockabilly like "Bertha Lou," and they work in a lot of Bo Diddley and Chuck Berry tunes. They cover some hard-rocking stuff done first by Iggy Pop, The Fabulous Thunderbirds, and Nick Lowe. A ska rendition of "Twist and Shout" is a popular number. Dan wrote most of their original stuff.

A three-piece horn section is the band's outstanding feature. Swain, Klaver and Evans work well together. When they're hot, they get the crowd buzzing and people dancing. But the rest of the band swings, too. Martin Gross, Steve Nardella's drummer for years, has played for some top blues acts—John Lee Hooker, Big Walter Horton, Luther Allison—and that experience lends credibility to the band. Terry Silver and Ian Vatet are quiet, serious performers. High-voltage singing and dancing is not part of their act. They are team players, sometimes a rare and valuable commodity in the music business.

Andy Boller works the keyboards, some of the vocals, and most of the arrangements. He gives a tense, high-strung, manic performance, and he has developed his own following. He and Mulholland compete for the same space, the attention of the crowd. But their tastes differ, and that has caused problems between them. Boller favors a synthesized pop sound seasoned with ska, reggae and funk rhythms. Mulholland likes loud, stripped-down rock 'n' roll. "Sixties garage band music," local rocker Steve Nardella calls it.

This clash between musical tastes underlies the real issue troubling Mulholland: business. Mulholland has never before been in a band which has approached music as a business. Making music has always been a love affair, a passion for a certain kind of sound, often obscure, which set Mulholland apart from the crowd and gave him a sense of being at the vanguard of the new wave. Now, after three and a half years of working the same songs in the same clubs with the same group, he feels trapped. He can't rise for the big shows sometimes. The band can see it. It affects their performance. The thrill is gone, and Mulholland wants to get out before the thrill of making music leaves him for good. The Roadrunner is running again.

As the Bo Diddley gig approached, people involved in the business—musicians, bar owners, media people—heard about Dan's defection. "Why's he doing it?" "Do you think it will hurt the band?" "What's he gonna do now?" Speculation was fueled by Dan's silence on the matter. He did not react as if he gloried in the attention, but rather as if he wished it would all hurry up and die down.

"I was talking to Brad [the Urbations' roadie who handles equipment on trips] the other day," Mulholland said, "and he said to me, 'Man, after you leave, this band isn't gonna be the same.' He believes in the Urbations. He thinks they can make it. I can see that." His voice betrayed a nagging fretfulness.

BOB DION

1982—Mulholland and The Urbations at the Silverdome, October of 1982.

"How does that make you feel?" I asked.

"Guilty," he exclaimed loudly. "It makes me feel guilty."

"What if the Urbs ran across a hot new front man who took them to a record contract and the big time?"

"Well, I guess I'd feel pretty stupid then," he said. "But if the band nosedived, I'd feel bad—and somewhat guilty."

"Would you like to be famous some day in your own band?"

"I don't know," he replied, pondering it. "That fame thing is creepy. Sometimes I want it. Sometimes I don't. It depends on my mood."

Mr. Doctor Blurt Sandblaster Mad Dog 20-20 answered slowly. Acknowledging this ambivalence bothered him, but he did it anyway. He is not a shrinking violet, and, to his credit, he gives himself no special treatment in this regard. Blurt is an open person, just as the stage name suggests. His emotions never stray far from the surface. That is why most people who meet him like him. Onstage, when he feels right, this openness reveals itself to the crowd and the rest of the Urbs in a raucous, spirited, unpretentious way. But when he's down or his ego is acting up, he might withdraw or drink too much or space out and forget lyrics. His past inconsistency has bothered him and the band, though he feels he has learned to control his moods —"not all of them, but eighty percent of them," he says.

"What are you going to do after your last gig?" I asked him.

"I don't know, he said. "I may try painting houses again. I enjoy that. I could spend all year painting a house, you know, just poking around. Unfortunately, the boss doesn't like that. So hustle again is the name of the game." He looked at me closely, smiling. "I get the feeling you want me to say, 'Dan, you're making a mistake. Admit it.' Well, maybe I am making a mistake. Maybe I am a scatterbrain. but I feel it's the right move."

"Okay," I said. I realized with some sadness that the restless energy which first drew Dan to rock 'n' roll and enabled him to find a home there now was driving him from what could be his best shot at a crapshoot business in which most get only one throw. □

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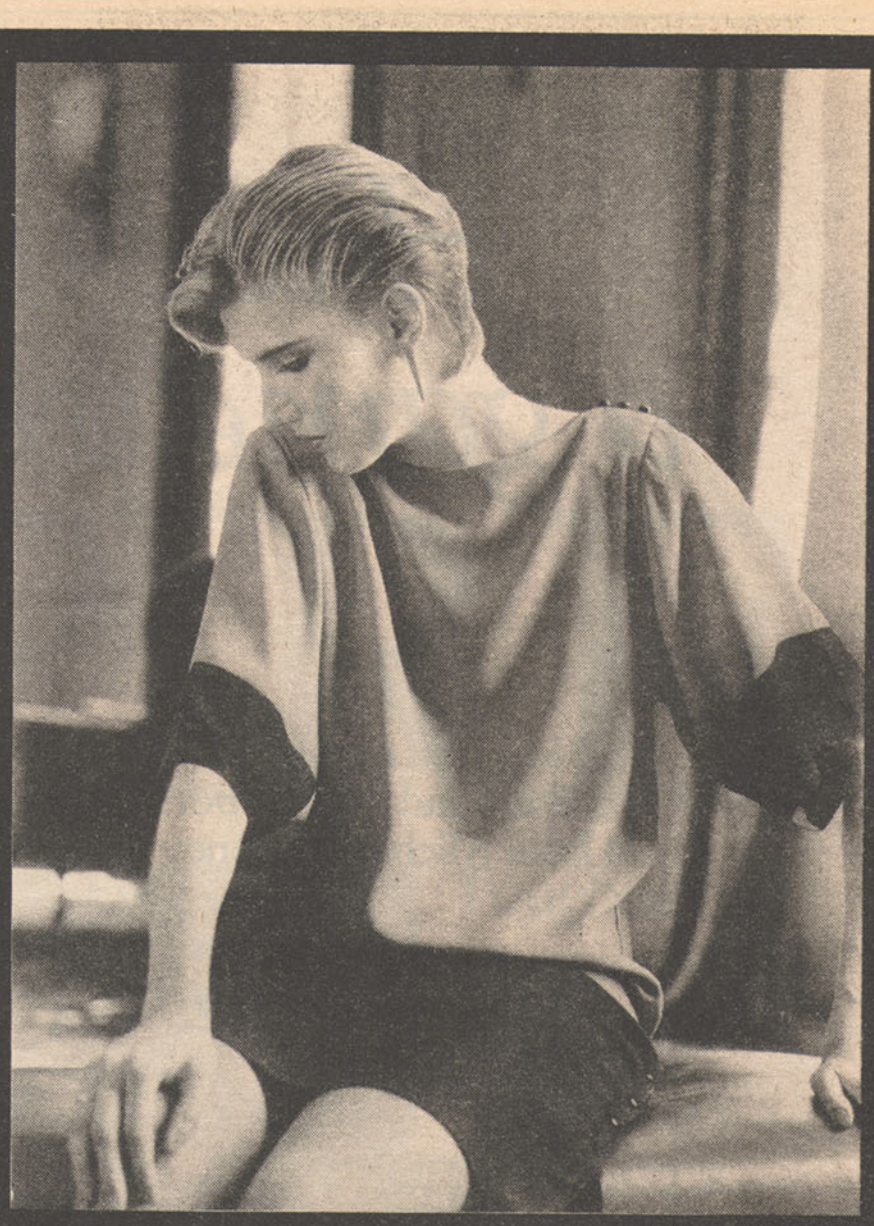

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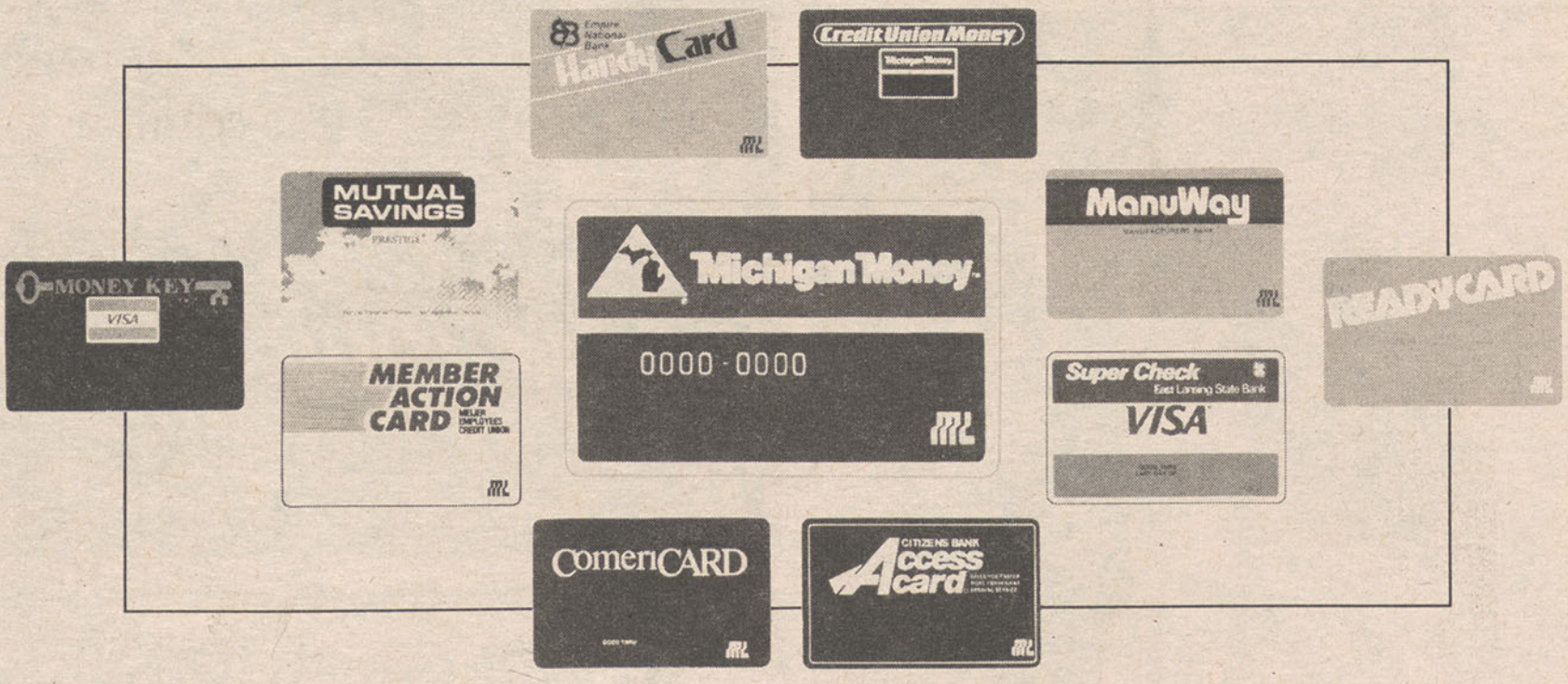

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Tough and resourceful, Don Canham is the country's preeminent athletic director. Behind his success: a knack for making money and choosing outstanding coaches.

By John Hilton

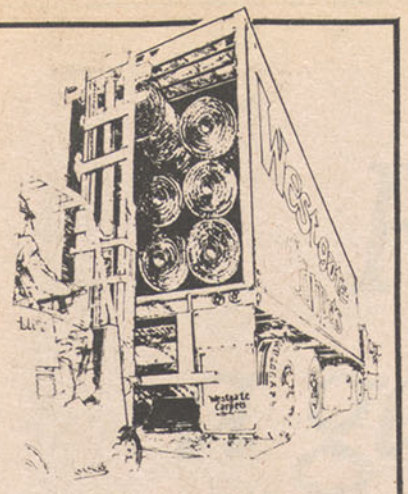
In the fall of 1968, Don Canham, newly appointed athletic director at the U-M, asked a favor of Dick Larkins. Larkins, since deceased, was then athletic director at Michigan's longtime rival, Ohio State. Canham nonetheless wanted Larkin's advice. The subject was Bo Schembechler, head football coach at Miami University in Oxford, Ohio, and a former assistant coach at OSU.

"I'm thinking about hiring Bo Schembechler," Canham remembers asking. "Tell me what you know about him."

"Canham—don't hire him!" was the OSU athletic director's response.

"Why not?" asked Canham.

"Because he always fights with his



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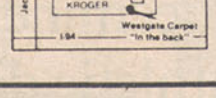

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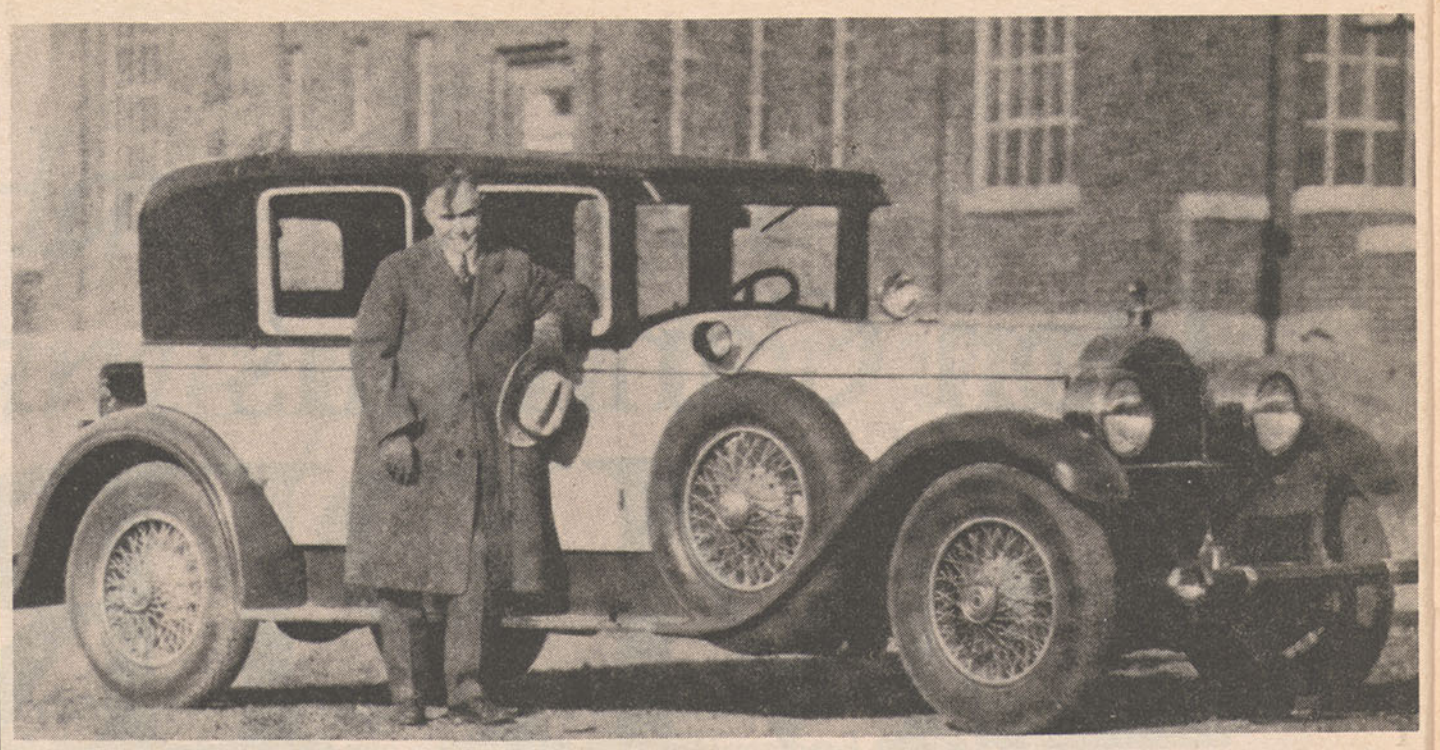

athletic director!" Larkins replied.

"So when I brought Bo in for an interview, I said, 'Schembechler, the only criticism I found of you is that you always fight with your athletic director,' " Canham recalls. "And I said, 'If you and I ever have a fight, *I'm* going to win —and it's going to be *your* fault!' " He then hired Schembechler as Michigan's new head football coach.

Canham and Schembechler are now personal friends, and, according to Canham, they sometimes chuckle to recall that blunt speech fifteen years ago. But Canham's success depends directly on his coaches, and his persistent inquiry into Schembechler's background—even to the point of consulting archrival Ohio State—was typical. So was his immediate assertion of control.

A former track star, coach, and businessman, Canham is only the third in a line of powerful, autocratic directors who have dominated the U-M's department of intercollegiate athletics for the last sixty years. The virtually autonomous department has an annual budget of over $10 million and controls the largest collegiate sports complex in the country. In his talk with Schembechler, Don Canham was making it perfectly clear that, like Fielding Yost and Fritz Crisler before him, he planned on running a one-man show.

Hiring Schembechler was Canham's first big decision as athletic director. He could hardly have done better. By the end of last year, Schembechler's Michigan teams had suffered only twenty-eight losses and three ties, against 131 victories. In compiling that record, Schembechler, little known outside the Mid-American Conference in 1969, has become nationally famous. A particularly persuasive testimonial to his stature came in January 1982, when the chairman of the Texas A & M Board of Regents was quoted as saying that Schembechler "was recommended to us as the premier man in the athletic field in the United States"—a recommendation A & M acted upon with an unsuccessful $2.5 million bid for Schembechler's services.

Canham, too, has become a nationally known figure since 1968. His direct, tough, businessman-like manner is abrasive to some, but in his field he is widely admired as the nation's preeminent athletic director. Canham's precedent-setting marketing of Michigan's athletic teams has sometimes offended academic sensibilities—it was he who introduced Michigan to pom-pom girls, aggressive direct-mail marketing, and the football-helmet bedside light—but it has also increased his department's income almost fivefold since 1968. That phenomenal performance has allowed Canham's department to absorb enormous cost increases—both in traditional men's programs and in newly mandated women's sports—that have driven hundreds of other athletic departments into dependence on university funds, program cuts, or both.

At sixty-five, Canham still has the loose-jointed poise and deep tan of an athlete. He concedes, though, that "the job of an athletic director is almost everything but athletics now. I don't hang around the locker rooms very much, frankly." But while he describes maintaining fiscal solvency as an athletic director's most pressing task, he is surprisingly reticent in taking credit for Michigan's robust finances. Instead, he stresses his debts to his predecessors. "I've been given credit for a lot of things that the U-M should have been given credit for," he insists. "The real genius behind this thing is Fielding Yost."

Over the years Michigan teams have won 182 conference titles in a dozen sports, more than any other school in the Big Ten. (The runner-up, Illinois, has won 149 titles, and no other school has more than 100.) No rival comes close to matching Michigan's record in track, tennis, or baseball. Still, it is football that dominates the affections of Michigan fans and, not incidentally, provides three-quarters of its athletic budget.

Michigan participated in the first football game west of the Alleghenies in 1879, and by the 1890's Michigan teams were playing a twelve-game schedule as far afield as Harvard and Minnesota. Near the end of the century, as many as ten thousand fans were paying to watch the era's big game, an annual match between Michigan and Chicago played in Chicago under the sponsorship of local alumni. A faculty-student Board in Control of Athletics was plowing those receipts and alumni contributions back into the program in the form of training tables, paid coaches, and even a professional athletic administrator. It was Fielding Yost, hired as football coach in 1901, who took that money and enthusiasm, and built them into a permanent athletic empire.

Yost was the Bo Schembechler of his era. A West Virginia native who graduated from law school there in 1897, Yost coached single seasons at Ohio Wesleyan, Nebraska, and Kansas over the next three years. By the time Yost headed west for Stanford in 1900, Kansas's athletic manager praised him as "the best football coach in the great Middle West." A year later Yost arrived at Michigan, preceded by a scrapbook—said to weigh almost fifty pounds—detailing his past achievements. Yost remained at Michigan for the next four decades.

Yost was an established star, and he was paid accordingly. At a time when a full professor at the U-M commanded $2,500 a year, Yost was paid $2,300, plus living expenses, just for the ten-week football season. In return, he led Michigan to a 10–0 season in 1901, capped by a 49–0 defeat of Stanford in the first Rose Bowl game. (New conference rules soon forbade post-season play, and the Rose Bowl was not resumed until the

The U-M empire's creator: Fielding H. Yost did more than any other person to build Michigan's winning tradition and unparalleled sports facilities. Alumni celebrated the opening of Michigan Stadium by giving Yost this 1927 Packard.

1940's.)

As a coach Yost combined rigorous drill with a large repertoire of trick plays. From 1901 to 1905 his "point-a-minute" teams lost only once and shut out opponents four times while scoring over one hundred points themselves. "No other coach and no other football team ever so dominated their era as Fielding H. Yost and the Michigan teams of 1901–05," wrote Yost's biographer, John R. Behee. Thanks to burgeoning newspaper sports coverage and Yost's own flair for publicity, Behee adds, the coach "became a national figure, as did many of his star players." On campus, Yost and his teams were revered.

The national athletic reputation Michigan first acquired in that period is half of Yost's legacy. The other half is Michigan's vast athletic plant. Beginning in 1921, when Yost became athletic director as well as coach, Michigan experienced a phenomenal athletic building program. "He had tremendous foresight in the way intercollegiate athletics should go," says Canham now. "We've got the first field house ever built on a campus. We've got the first intramural building. We've got the largest stadium in the country. That was no accident. That's Fielding Yost."

Though the athletic department had seventy-five acres of playing fields when Yost took over as athletic director in 1921, its only permanent structures were football bleachers and a clubhouse at Ferry Field. Within a year, work was underway on a field house. (While it was the first athletic structure to use that name, its claim to novelty is not ironclad, since Yost himself described it as "something along the lines of the Northwestern Gymnasium.") Yost involved himself in every detail of its construction and simultaneously engaged in a behind-the-scenes campaign to have it named after himself. Despite traditionalist objections to naming buildings after living individuals, the campaign succeeded, as Yost rallied support from alumni, the

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Yost Field House could easily have been the end of Yost's building career: budgeted at $225,000, it ended up costing $563,000 by the time it was finished in 1923. But football attendance was booming throughout the U.S. in the 1920's, a phenomenon credited to general prosperity and the new ease of access provided by the automobile. In 1921, bleacher seating at Ferry Field was doubled, to 42,000, and even so, some games sold out. The happy result was that cost overruns on the field house were more than made up by greater than anticipated profits from football ticket

The EMPIRE in Dollars

How Don Canham makes and spends over $10 million a year for U-M intercollegiate sports.

Revenue:	**July 1981–June 30, 1982**
Spectator admissions:	
Football, home games, less opponents' share	$2,638,014
Football, away games	1,087,517
Student season tickets	946,244
Staff season tickets	430,272
Other sports, less opponents' share	679,206
Championship events, less guarantees	173,791
Athletic promotions, less guarantees	101,892
Total Spectator Admissions	**6,056,936**
Facilities:	
Athletic Field House	11,600
Golf course	206,209
Yost Ice Arena	99,735
Track and Tennis Building	103,331
Crisler Arena	79,686
Television and radio	666,811
Programs	188,231
Program advertising	107,051
Merchandise sales and commissions for concessions	592,174
Parking	148,580
Share of Rose Bowl revenue	210,228
Share of other bowls' revenue	405,218
Schools and clinics	600,825
Intramural costs reimbursed by University	144,000
Student fees from University	111,061
Investment income	809,708
Miscellaneous revenue	110,778
Total Revenues	**10,652,162**

Expenditures and transfers:

Expenditures:	
Salaries, wages and benefits	$2,875,803
Team and game expense, including financial aid to students of $1,638,803 in 1982 and $1,350,304 in 1981:	
Football	1,576,024
Other sports	1,716,276
Championship events	151,481
Athletic promotions	111,941
Programs	149,498
Merchandise cost of sales	244,239
Rose Bowl	9,763
Other bowls	384,984
Schools and clinics	550,921
Operation and maintenance of plant	1,268,838
Other operating expenses	109,058
Administrative	695,569
Expenditures for buildings and equipment	285,238
Total Expenditures	**10,129,633**
Transfers:	
Plant improvement	
Plant improvement—debt service	280,910
Plant—other	(18,889
Total expenditures and transfers	**10,391,654**
Revenues over (under) expenditures and transfers	**$ 260,508**

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Reasonably enough, Yost chose the construction of a football stadium as his next project. He encountered considerable initial resistance. In 1924, an assistant to U-M president Marion Burton wrote to Yost to summarize the U-M Regents' objections to building a large football stadium, which included the crowds it would impose on Ann Arbor and "the feeling that amateur college contests should not be transformed into public spectacles."

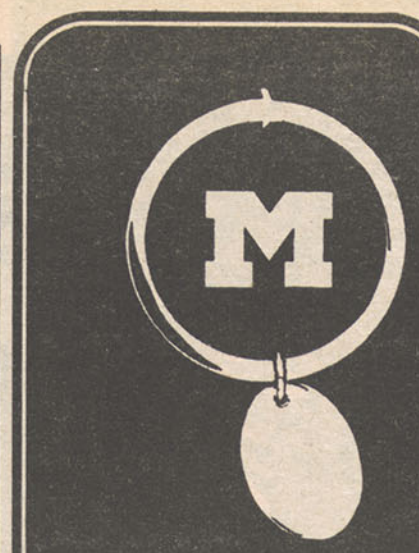
Yost countered by drumming up support from students and alumni. He also argued pointedly that the U-M's relationship with the state legislature was vital, and that he received many requests for tickets from legislators. Within two years he won approval of a gigantic construction package that included not only the stadium but also a women's sports building, the intramural building, the purchase of the Weinberg Coliseum ice rink, several new tennis courts, and the development of the U-M golf course.

The stadium was originally planned to seat 70,000. Yost had argued that a structure twice that size might eventually be needed, and as a compromise the foundations were designed to allow subsequent increases in capacity to over 100,000. Before construction was even completed, Yost added wooden bleachers that brought total seating to 85,000. He filled them all for the opening game in October, 1927, a 21–0 win over Ohio State.

The stadium increased football receipts enormously, permitting Yost to complete his other planned projects and build a new baseball stadium as well. But attendence dropped with the coming of the Depression, halting further expansion and causing the athletic department to fall behind on the debt service on the stadium's $1.5 million bond issue. Less than half the debt had been repaid by 1941, the year Yost retired as athletic director. (He had given up coaching in the late 1920's.) The last bonds were finally retired in 1947 by Yost's successor, Fritz Crisler.

Crisler, too, was a football coach who had already established his reputation (at Minnesota and Princeton) before coming to Michigan in 1937. Although Crisler was actually offered the football coaching position without Yost's knowledge by Ralph Aigler, a law professor and member of the Board in Control of Intercollegiate Athletics, he made sure that he himself would not be bypassed the same way. His precedent-setting contract gave him complete control of the athletic department.

As a coach, Crisler led Michigan back to the Rose Bowl (a 49–0 defeat of USC in 1948), while as athletic director he built two additions that expanded the football stadium to a capacity of over 100,000, realizing Yost's ambition to make it the largest in the U.S. He built the basketball arena that now bears his name. And when he was ready to retire in 1968, he recommended Don Canham to succeed him.



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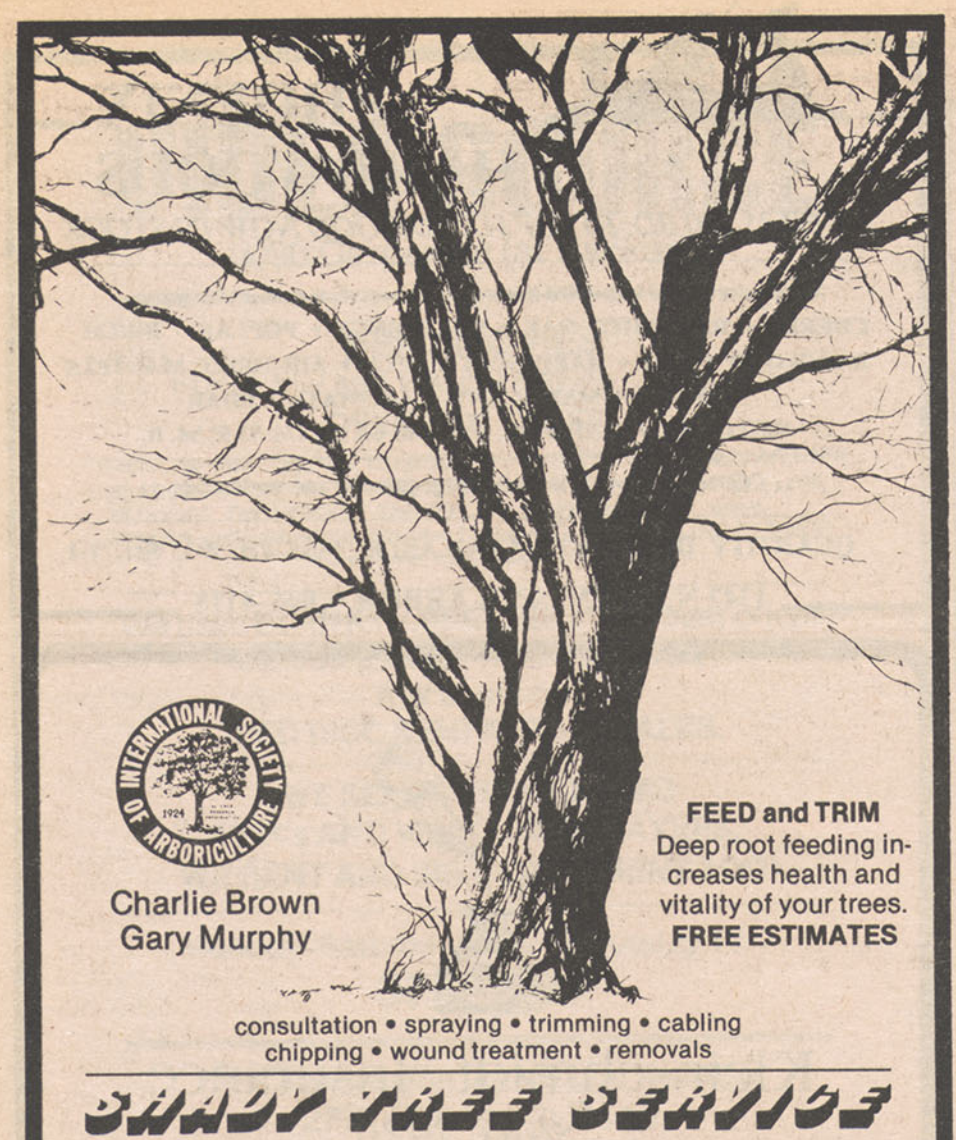

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At that point, Canham had been thinking about retiring himself. He had been NCAA high-jump champion and captain of Michigan's track squad in 1940, then an assistant to U-M track coach Ken Doherty after the war, and head track coach in 1948. (Crisler was in the process of interviewing a string of famous coaches from other schools to succeed Doherty when Canham walked into his office, asked for the job, and got it.) Canham's record as track coach was exemplary, with twelve Big Ten titles in nineteen years.

His business background was just as strong. Growing up in Oak Park, Illinois, he was strongly influenced by the example of his grandfather, who made and lost several fortunes on everything from machine shops to miniature golf courses. As a U-M undergraduate, Canham began buying up used sweat socks at eight cents a pair and reselling them for a quarter. By his senior year, he was making more money selling shirts and ties to his classmates than he earned in his first year as a paid coach. While coaching, he built a $250 investment in continuous-loop training films into a multi-million dollar athletic supplies business called School-Tech.

Apparently concerned about possible conflicts of interest, the U-M Regents required Canham to put the business in trust before appointing him athletic director. As Canham tells the story, after his first look at the books, he told Crisler that they should have put the athletic department in trust instead.

The central problem was that not enough people were watching Michigan football. "We were averaging 62,000 a game," remembers Canham, "and when we played Northwestern we only had 45,000 people." Since football income supported the entire athletic program, the department as a whole was facing a $200,000 deficit for the year.

The only solution, Canham concluded, was to "fill the seats with fannies." The first and most important step in doing that was to bring in Schembechler. The incumbent coach, Bump Elliot, moved up into administration and later went to Iowa State as athletic director. (It is a measure of the high standards of Michigan football that Elliot's .548 win percentage was the worst for U-M in the twentieth century.)

Hiring Schembechler, a virtual unknown to Michigan's fans, "was kind of a courageous move on Don's part," says Canham's longtime assistant, Will Perry. "A lot of schools go out and hire a great name. Don went out and hired a great football coach." Actually, given the tight financial situation, hiring a nationally known coach was probably impossible. Instead, Perry says, Canham "went out and got recommendations from various people that he admired in football—football coaches or former coaches and other people—and Bo's name showed up on almost every list."

As Canham tells it, persuading Schembechler to come to Michigan was not terribly difficult. "We couldn't pay him much money when he came here, because we were projecting a deficit, and I couldn't just go out and throw money away," Canham recalls. "So Miami could have, and maybe they did, compete financially. But they couldn't compete with Yost's hole in the ground out there, or with the prestige of Michigan."

Schembechler went to work rebuilding Michigan's football dynasty, and Canham went to work selling tickets. When Ohio State announced a sold-out game

Football coach Bo Schembechler, 131–28–3 since 1969. Told that Schembechler had a reputation for fighting with his athletic director, Canham told him before hiring him, "If you and I ever have a fight, *I'm* going to win—and it's going to be *your* fault!"

in Columbus, Canham advertised in the Toledo papers, inviting Ohioans to come north to watch Big Ten football. He had banners towed above the crowds in Tiger Stadium, and he expanded the department's mailing list from 100,000 names to one and a half million. "We did most of our promotion and marketing with direct mail, although when we started, I was on cooking shows mixing salads and talking about ticket sales," Canham recalls. "I was on with J.P. McCarthy every other day hawking tickets. We were selling them at alumni dinners, golf outings, and everything else."

The commercialism of it all offended some people—one Canham brochure was compared to a flyer for dubious Florida real estate—but Canham never worried much about that. "I don't give a damn what they think about me when I'm gone," he told a reporter from the Chicago Tribune a couple of years back. "In fact, I don't give a damn what they think about me right now, for the most part." (Actually, while that on-the-record bluntness further irritates his critics when they see it in print, in person Canham can be unexpectedly charming.)

In any case, Canham's methods worked. In his first year alone, improved ticket sales turned the projected $200,000 deficit into a $100,000 profit. That was only the beginning of Canham's long-term campaign to fill Michigan Stadium.

"Bo's success was the greatest single factor, I don't think there's any question about that," says Canham. But a winning football team alone does not guarantee sellouts. "Southern California's won national championship after national championship," points out Canham, "and has never sold out on a season basis like we have. And that's in a smaller stadium. 100,000 seats to fill is a little bit more complicated.

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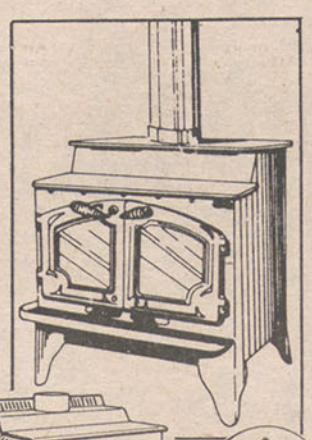

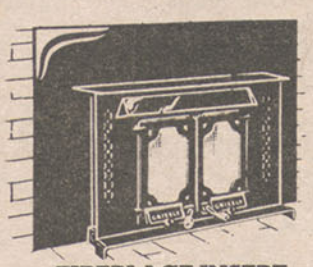

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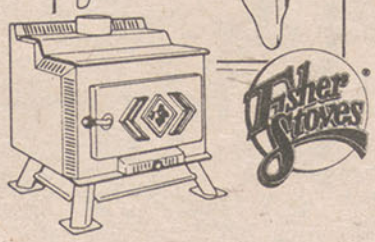

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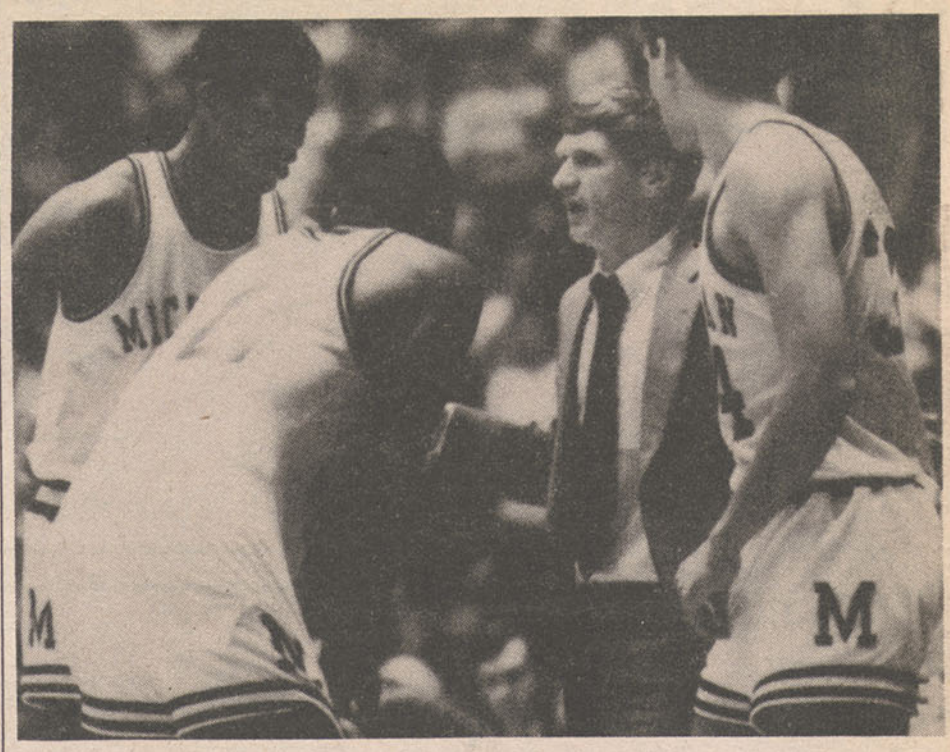

"is similar to what [Detroit Panthers owner Al] Taubman is doing in the US Football League. You have to paper the house. You have to get people in there, because the guy who wants a ticket more than anybody else is the one that can't get in."

Canham sold as many tickets as he could, then filled up the rest of the stadium with free-admission promotions like Boy Scout Day, Band Day, and Cheerleading Day. "And so we created the illusion that you couldn't get a ticket at Michigan—when we had thirty thousand band kids taking up seats."

The appearance of scarcity added to the effects of Canham's advertising campaigns, and demand for tickets continued to increase. "Full houses breed full houses," says Canham. "How you get the first few is not important."

The non-paying Boy Scouts and band members were eventually replaced by paying customers, though not without some ill feeling. Meanwhile, the cultivation of auxiliary sources of income—radio and television rights, concessions and parking, the sale of insignia merchandise, and alumni gifts—brought in still more money.

Like his predecessors, Canham reinvested the profits. He remodelled Yost Field House into the largest college ice arena in the country. He put up a new track and tennis building and built an enormous field house to permit indoor football practice in bad weather. (No other school has anything like it, perhaps because no other cold-weather school worries as much about preparing for the Rose Bowl.) He gave up consideration of plans to further expand the stadium when studies indicated that it would take thirty years to pay back the investment, but he poured money into renovations. After one Canham improvement, the installation of artificial turf, the late Bob Ufer took to referring to the stadium as "the hole that Yost dug, Crisler paid for, and Canham carpeted."

Every Michigan coach but one (diving coach Dick Kimball) is now a Canham appointee. He has continued the approach, begun with Schembechler, of hiring fairly young coaches—typically around forty—with strong records in smaller conferences. As with Schembechler, Michigan's lure is prestige and the opportunity for achievement provided by good facilities and well-supplied scholarship funds.

Other Canham appointees, though less visible than Schembechler, have compiled records every bit as good. "In my particular case, I felt as though I had gone as far as I could go as a coach at the University of Toledo," recalls tennis coach Brian Eisner, an early appointee. "I had won the conference championship for four consecutive years, and I was in a position where, if I was going to stay in coaching, I had to make a move forward." Since Eisner came to Michigan, his teams have won fourteen consecutive Big Ten titles, making him one of the most successful coaches in the history of the conference.

More recently, Canham returned to Miami of Ohio to hire baseball coach Bud Middaugh. Middaugh—who pronounced himself "awed" to have been considered for the job—has since compiled a .712 winning percentage, and this year led Michigan to the college world series.

"The Mid-American Conference is a great breeding ground for coaches," says Canham. "Middaugh's a good example. I interviewed three coaches out of the Mid-American Conference and one or two from other Michigan schools. I had all kinds of applications from California and Arizona—good baseball schools. But I didn't want to bring them in here and then have them ask me, 'Where is Niles, Michigan? There's a hell of a baseball player in Niles—where is it?'

"That's a problem. Now, you bring in someone like Middaugh, and your transi-

U-M basketball coach Bill Frieder:
he has a mediocre 41–44 record, but Canham doesn't believe in putting the kind of pressure to win on his coaches that could lead to recruiting scandals. "I can't think of a coach I have," he says, "that I would fire for winning or losing."

tion is very simple. He knows the area, he's coached in our stadium, and he knows the great reputation of Michigan."

The concern for reputation is central to Canham. It may explain why the largest single group of Canham appointees—including Bill Frieder in basketball, John Giordano in hockey, Jack Harvey in track, Bob Darden in gymnastics, and Ron Warhurst in cross-country—are former U-M assistants whom Canham promoted. "They have to know exactly what they're coming into," says Canham. "We're not a fly-by-night institution where they can wheel and deal." More than hiring a losing coach, Canham fears a weak one who, under pressure, will violate recruiting rules to win. So far Michigan has been free of the recruiting and grading scandals that landed eighteen other schools on NCAA probation last year. But the risk, Canham says, is "the single most pressing thing on my mind—and I know it can happen to anybody, because I've seen it happen to anybody.

"I don't know if you remember, but at one time Illinois was at the top of the heap. They had a really prestigious athletic program. They've come back a great deal recently—but at one time, they were national basketball champions, national champions in track, and played in the Rose Bowl, all in the same year! Then their athletic program got in trouble, they got put on NCAA probation, and they have suffered ever since. Michigan State is still attempting to recover from NCAA probation. You saw UCLA, a great school like that, get in trouble, and you've seen it at great schools all over the country."

That concern over a recruiting scandal is why Canham probes the background of his new coaches so carefully. It also helps explain their relatively lengthy tenure. "The schools that get in trouble are the ones that don't support a losing coach," he argues. "The athletic director puts pressure on the coach to win, so the coach has to go out and cheat. We don't do that here. Go back and look at the

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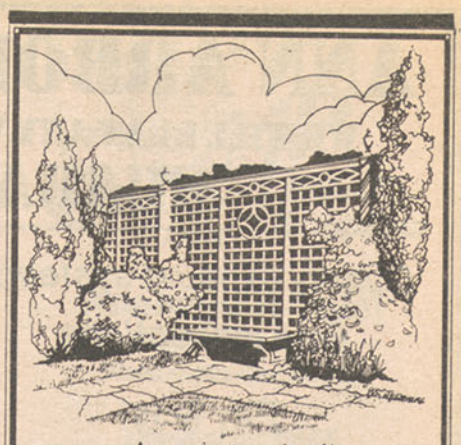

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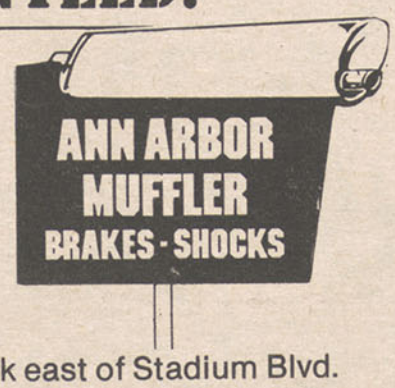

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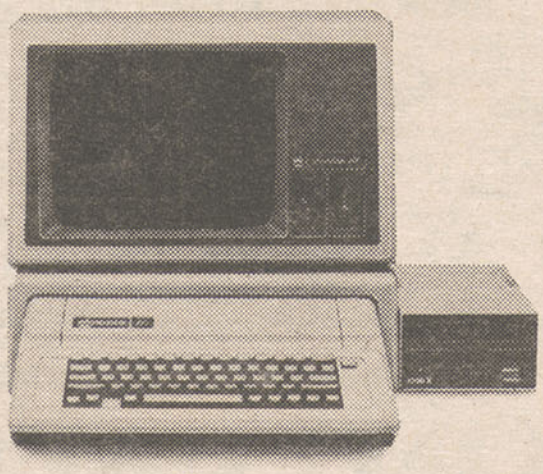

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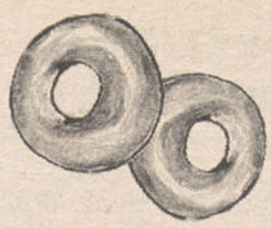

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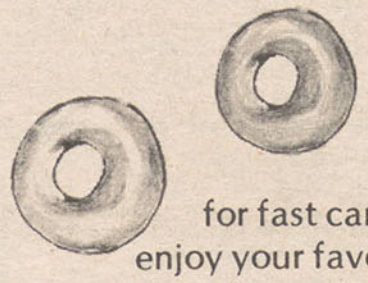

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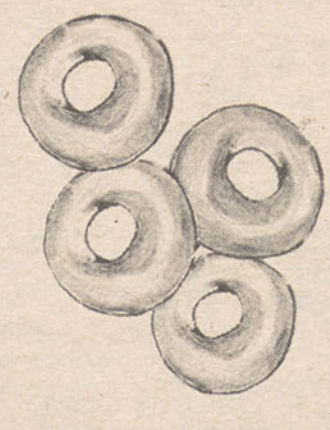

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Former U-M basketball coach Johnny Orr. Lured away by a much heftier Iowa State salary, Orr is an example of Canham's refusal to get into bidding wars to keep top coaches.

football coaches we've had that have had really bad periods when they didn't win much. They weren't fired, and the same thing in basketball." While he doesn't deny that he has occasionally fired people himself—"I fired two people who did not get along with other people on the staff"—he also insists "I can't think of a coach I have that I would fire for winning or losing."

One benefit of Canham's tendency to hire relatively young coaches who have not yet developed national reputations is that Michigan does not have to pay the hefty salaries established stars would demand. "I think if you look at the salary structure in the athletic department overall, it certainly is not on the same level as the salary structure in most of the academic departments," says tennis coach Brian Eisner. "It really is quite a bit lower." (Though Schembechler's $85,000 salary makes the headlines, no other head coach earns more than half that much—and Eisner's $26,500 salary is far more typical.)

The risk of that approach is that once a coach does establish a national name, other schools may try to outbid Michigan for his services. In 1980, for example, after twelve years as Michigan's basketball coach, Johnny Orr was earning a salary of only $33,000. When Iowa State came along and offered him a six-year contract beginning at $45,000, along with new Buicks for himself and his wife and assistance in buying a new $200,000 house, Orr left.

Canham believes Orr's case was unique. "He saw that he was getting relatively close to retirement, and he needed, or wanted, more income. There's no way we could match—or even try to match, which we don't do—what he got out there." What makes Orr's case exceptional, Canham argues seriously, is that "most coaches aren't in it for the money."

He sees Bo Schembechler's decision last year to decline Texas A & M's $2.5 million offer as a case in point. Though Schembechler got a raise (and a Domino's Pizza franchise donated by Domino's president Tom Monaghan) out of the ensuing negotiations, no one suggests that Michigan came close to matching Texas's offer. "It was resolved by Bo himself," insists Canham. "I spent the morning with him, and we talked it over. They kept coming back with more and more money and very persuasive people talking to him. And finally that afternoon, he analyzed the thing just the way we're talking about: what do you gain besides a few dollars? If money is your guiding light, why not go out and open up a Cadillac agency?"

So Canham puts his faith in his coaches' loyalty to their sports, and consoles himself with the thought of the hundreds of young coaches who would jump at the opportunity to coach at Michigan. The money he saves by avoiding bidding wars for big-name coaches goes instead into providing the facilities and scholarships that will allow his coaches to build the best possible teams.

So far that formula has worked extremely well. During Canham's administration, Michigan teams have compiled outstanding cumulative records in sports ranging from men's cross-country to women's softball. Nonetheless, Canham is concerned about the future of Michigan's wide-ranging program.

The problem, once again, is money. Caught betwen rising costs in men's sports and Title IX requirements for increased expenditures on women's athletics, many schools are already losing ground. "There must have been a hundred colleges and universities in the country that have dropped some sports for financial reasons in the last year," says Canham. "If you're an administrator in athletics, that's the last thing you want to see happen." Still, in recent years the casualties at other schools have included wrestling at Indiana, baseball at Southern Methodist, gymnastics and volleyball at Yale, and volleyball, wrestling and golf at Berkeley.

Predictably, Canham's own response to that threat is to market athletics more aggressively than ever. "We make money renting our buildings," he says. "We make money on our summer camps. We have seven thousand kids here in summer camps, and we don't do that for the fun of it. We make money on them. We fund raise. We sell more T-shirts and coffee cups than anybody in the country. We bring in Slippery Rock, hold prize fights, and things like that, simply because if we don't, we'll have to start dropping sports." □

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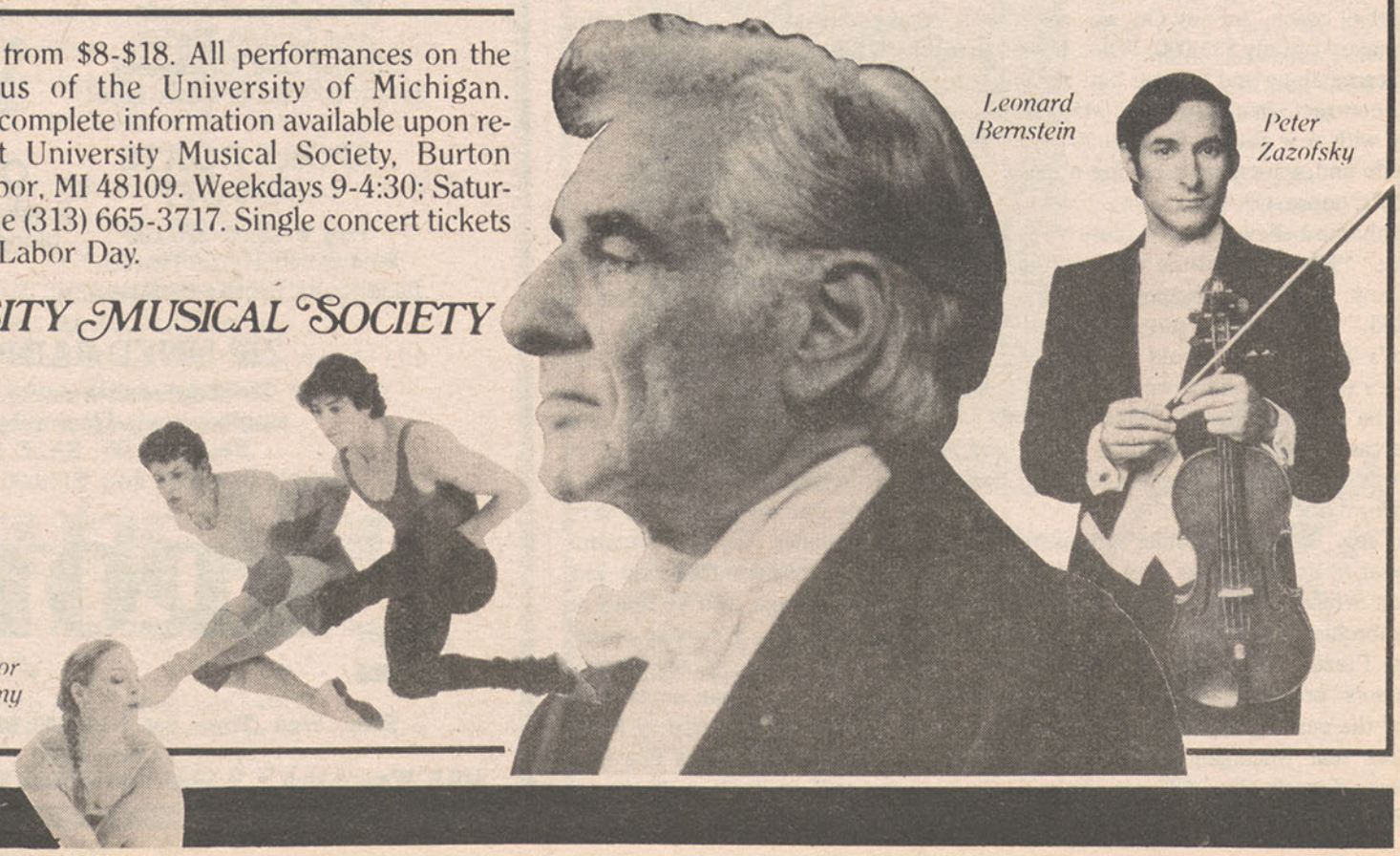

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CALENDAR

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to John Hinchey, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for October events should arrive by September 19th. All materials received by September 19th will be used as space permits; materials submitted later may not get in.

COMMUNITY SERVICES..... 79

MUSIC AT NIGHTSPOTS..... 79

EVENTS..... 84

GALLERIES & EXHIBITS..... 100

COMMUNITY SERVICES

Alcohol and Substance Abuse Discussions. Lecture/discussion with Mercywood's substance abuse psychiatric consultant David Logan. September lectures focus on substance abuse by teenagers. Every Tuesday, 7 p.m., St. Joseph's Mercy Hospital Education Center Auditorium, 5301 E. Huron River Drive. 996-1967.

Alzheimer's Disease and Related Disorders Association. Family Support Group: Sept. 14, 7:30-9 p.m., St. Clare's Church, 2309 Packard; and Sept. 28, 10 a.m.-noon, United Way Bldg., 2301 Platt. 485-2917.

Anorexia Nervosa and Associated Disorders Support Group. Meets every Monday, 7:30-9:30 p.m., Classroom 8, St. Joseph's Mercy Hospital Education Center, 5301 E. Huron River Drive. 973-9700.

DES Action Information and Support Group. Monthly Meeting: September 10, 10 a.m. For location, write P.O. Box 2692, Ann Arbor 48106, or call 996-8285, 429-9145.

Diabetes Support Group. Biweekly meeting: September 12 & 26, 7-9 p.m., First Methodist Church, 120 S. State. 763-5660.

Divorce after 60. Support Session: potluck, Sept. 13, 1:15 p.m. Call for location. Regular Meeting: Senior Citizens Law Program director Wilson Northcross discusses "The Law and Divorce," Sept. 27, 1:15 p.m., 1010 Wall St. 764-2556, 761-9448.

Expectant Adoptive Parent Classes (Catholic Social Services of Wayne County). For families approved by a licensed adoption agency and awaiting the placement of an infant up to two years old. Weekly class begins Sept. 8, 7 p.m., St. Joseph's Mercy Hospital, 5301 E. Huron River Drive. To register, call 883-2100, 459-7383.

Herpes Help Support Group (Womancare of Ypsilanti). Everyone welcome, male and female. Regular meeting: Sept. 21, 7-9:30 p.m., 1045 Emerick, Gault Village, Ypsilanti. 483-3000.

Hospice of Washtenaw Bereavement Support Group. Monthly meeting: Sept. 27, 7:30-9:30 p.m., 2530 S. Main. 995-1995.

Jewish Singles/Parents Support Network. For those seeking to give and receive help with emotional concerns. Meets weekly. For details, call 994-4006.

Job Hunt Club (U-M Center for Continuing Education of Women). Job search tips for men and women meets every Tuesday, noon-1:30 p.m., CEW Library, 350 S. Thayer. 763-1353.

Miscarriage and Newborn Loss Group (Lamaze Association). Monthly meeting: Sept. 6, 7-9 p.m., 2530 S. Main. 995-1995.

New Beginnings (U-M Family Practice Center). Grief support for people who have lost a loved one. Regular meetings: Sept. 7 & 21, 7:30-9 p.m., Chelsea Family Practice Center, 775 S. Main, Chelsea. 475-1321, ext. 272.

Older Adults Therapy Group (Child and Family Services of Washtenaw County). Support group for people ages 55 and older who have problems with alcohol or drugs. Meets every Tuesday, 12:30-2 p.m., 118 S. Washington, Ypsilanti. 483-1418.

Parenting Classes (U-M Family Practice Center). Series of classes to answer questions that arise during pregnancy and early parenting. Fee ranges from $3-$24 depending on number of classes attended. For schedule and information, call 475-1321, ext. 272.

St. Andrew's Episcopal Church Free Breakfast. Children, families, and all who can use a meal are welcome. 7-9 a.m. (every Mon.-Fri.), 8-10 a.m. (every Sat.), 306 N. Division. 663-0518.

Survivors of Suicide (Washtenaw County/U-M Hospital Emergency Services). Peer support group for people who have lost family members or close friends by suicide. Meets one evening a week. For information, call Jay Callahan at 996-4747.

Toughlove. Self-help support group for parents troubled by their teenagers' behavior in school and the family, with drugs or the law. Meets every Thursday, 7:30 p.m., Salvation Army Citadel, 100 Arbana. 482-5673.

Venereal Disease Clinic. Free, confidential clinic for all who think they might have symptoms of venereal disease or who think they have been exposed. Call for appointment, or walk in. In Ann Arbor: Mon.-Fri. 8:30-11 a.m./1-4:30 p.m., Sat. 9-11 a.m., U-M Health Service, 207 Fletcher (763-4511). In Ypsilanti: Mon. & Thurs. 6:30-9 p.m., Wed. 9-11:30 a.m., Room 108, 555 Towner (485-2181).

Women for Sobriety. Self-help and support group for women with drinking problems. Meets every Thursday, 7-8:30 p.m., Room 1729, St. Joseph's Mercy Hospital, 5301 E. Huron River Drive. 572-3512.

Young People's Bereavement Support Group. For young people ages 14 and older who have experienced a loss through death of a family member or close friend. Monthly meeting: Sept. 18, 3:30-5:30 p.m., Ann Arbor "Y," 350 S. Fifth Ave. 995-1995, 429-4300 (eves.).

Youth Education Discussions (Washtenaw County League for Planned Parenthood). Sept. 19, 7 p.m., 912 N. Main. 996-4000.

MUSIC AT NIGHT SPOTS

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

ANNIE'S DUGOUT, 2324 Dexter Ave. 665-8644.

Live music Sat. only. No cover, no dance floor. **SEPT. 3: Bootleg.** 50's-80's rock. **SEPT. 10 & 17:** To be announced. **SEPT. 24: Bootleg.** See above.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060.

In the Huron Towers complex across from the V.A. Hospital. Large dance floor, no cover. Dartboards. **EVERY TUES.-WED.: Tom Anthony.** Keyboardist/vocalist with a wide-ranging repertoire and an appealing style. **EVERY THURS.: Anderson Clark Jazztet.** Jazz quintet with guitarists Marc Anderson and Sam Clark, sax player Paul Vornhagen, drummer Paul Deiterich, and bassist Pete Hodges. Usually results in a jam session with as many as twenty local and out-of-town players dropping in during the evening. **EVERY FRI.-SAT.:** Top-40 band that has not yet decided on a name for itself.

THE ARK, 1421 Hill. 761-1451.

Michigan's premiere showcase for American and international performers of all forms of traditional music. Living-room atmosphere with coffee and popcorn. Music begins at 8 p.m. unless otherwise noted. Cover, no dancing. **SEPT. 7: Sally Rogers.** Extremely popular singer/songwriter performs traditional and contemporary folk songs, including many fine originals, on guitar, banjo, and dulcimer. **SEPT. 8: Reel Union.** Traditional Irish music performed on fiddle, accordion, pipes, concertina, and flute. **SEPT. 9: Ann Doyle.** Gifted local singer/songwriter. Also an excellent guitarist. **SEPT. 10: Michael Cooney.** Billed as a "one-man folk festival," Cooney performs on 12-string & 6-string guitar, banjo, concertina, and other instruments, and sings a wide range of traditional songs. **SEPT. 11: James Lee Stanley.** California singer/songwriter performs personal love songs and ballads on guitar and piano. Said to be a witty, charismatic performer. His latest LP, "Eclipse," was produced by "Cathy" cartoonist Cathy Guisewite for Jolly Roger Records. **SEPT. 15: Queen 'da and the Bontemps Zydeco Band.** See Events. Michigan League Ballroom. **SEPT. 16-17: Lou & Peter Berryman.** Zany songwriting duo known for hilarious songs on weird topics, including a survey of contemporary degeneracy entitled "And It's All Because They Didn't Eat Their Veggies." **SEPT. 21: Variety Nite.** All local performers invited. **SEPT. 22: Dougie MacLean.** Scottish singer/songwriter/fiddler formerly with the Tannehill Weavers and Silly Wizard. **SEPT. 23-24: Hedy West.** One of the best interpreters of folk songs around. A very theatrical singer, with a breathy, excited way of presenting songs adapted from German "sprech" ("speech") singing. Each line typically begins with rapid speech that gradually slides into a vocal melody whose rhythm runs ahead of West's banjo accompaniment. Her repertoire includes traditional and contemporary folk songs, including her own "500 Miles," and some German songs. **SEPT. 27: Kithara Classical Guitar Series.** See Events. **SEPT. 28: Mary Watkins and Gayle Marie.** Two very popular feminist singer/songwriters. Marie is accompanied by former Robin Flower Band bassist Jan Martinelli. 7:30 & 9:30 p.m. **SEPT. 30-OCT. 1: Pub Sing.** Drinking songs, chorus songs, and humor from two English singers, John Roberts and Tony Barrand, and an Irish band, Rakish Paddy and Tanist. Cash bar with beer, ale, and stout.

ASHLEY'S, 338 S. State. 996-9191.

No cover, no dancing. **EVERY WED.: Jim Price.** Easy-listening contemporary folk and pop singer/guitarist. **EVERY THURS.: Jeff Ewald.** Pop standards on piano. **EVERY FRI.: Jim Carlsen.** Uptempo singer/guitarist. **EVERY SAT.: John Lawrence.** Jazz electric guitarist.

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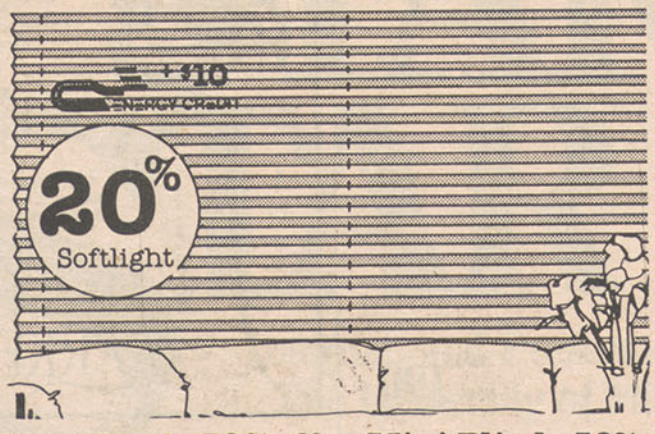

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THE BEAT CLUB, 215 N. Main (above the Heidelberg). 761-6348.

Like its predecessor, the now defunct Mile High Club, this new club will feature local and national performers of "modern," dance-oriented rock 'n' roll. Will probably have shows about once a week. Cover, dancing. **SEPT. 30: Lou Miami and the Kosmetix.** Visual art rock band from Boston making their first national tour. Remainder of September schedule to be announced.

BIG DADDY'S DEN, 107 W. Michigan Ave., Saline. 429-5407.

Live music discontinued indefinitely.

THE BLIND PIG, 208 S. First St. 996-8555.

Under new ownership, which eventually may result in significant changes in the music program. As yet, however, nothing has changed. Still Ann Arbor's most intimate music room, with a heavy emphasis on traditional blues. Cover, no dancing. **SEPT. 2-3: Doctor Ross.** A Mississippi native who moved to Flint, Michigan, in the 50's, Ross is one of the very best living practitioners of traditional acoustic blues. He has recorded for both the Sun and Chess labels, and his many original songs include "Cat's Squirrel," which was covered by Cream, and "I'd Rather Be an Old Woman's Baby Than a Young Woman's Slave." A one man band, he accompanies himself on guitar, harmonica, kazoo, drums, and cymbals. **SEPT. 5: George Bedard and Mr. B.** Country, rockabilly, and jazz guitarist teams up with boogie & blues pianist Mark "Mr. B" Braun. Two of Ann Arbor's finest musicians. **SEPT. 9-10: Robert Penn.** Urban blues trio fronted by Marcus Belgrave guitarist Penn. **SEPT. 12: Boogie Woogie Red.** Authentic vintage boogie blues piano and vocals. **SEPT. 16-17: Andy Cohen.** Traditional acoustic blues, including many Reverend Gary Davis tunes, accompanied on banjo and guitar. **SEPT. 19: George Bedard and Mr. B.** See above. **SEPT. 23-24: Honeyboy Edwards.** Gritty, uncompromising country blues by a man who got his start at age 12 playing with the legendary Delta Blues founder Charlie Patton. Blues standards and originals, including "Drop Down, Mama" and "Build Myself a Cage," performed to his own acoustic guitar accompaniment. **SEPT. 26: George Bedard and Mr. B.** See above. **SEPT. 30-Oct. 1: Jim Brewer** (tentative). Acoustic blues singer / guitarist who played the streets for tips (and reportedly did some street preaching) before being "discovered" during the 60's folk revival. His many fine originals include the splended title, "I Don't Want No Woman If She Got Hair Like Drops of Rain."

DEL-RIO BAR, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday, 5-9 p.m.

Acoustic blues master Doctor Ross performs at The Blind Pig, Sept. 2-3.

DOLLY'S PLACE, 205 W. Michigan Ave., Ypsilanti. 485-4990.

Dancing, no cover. **EVERY THURS.:** To be announced. **EVERY FRI.-SAT.: The Billy Band.** 40's-60's dance music.

DOWN UNDER, 117 E. Main, Manchester. 428-7000.

Small, informal listening room downstairs from the Black Sheep tavern. Dancing, no cover. **EVERY FRI.-SAT.: Sky High.** Top-40 rock 'n' roll.

THE EARLE, 121 W. Washington. 994-0211.

Live jazz, Mon.-Sat. No cover, no dancing. **EVERY MON.-THURS.** (8-10 p.m.): **Larry Manderville.** Solo piano at once sweet and stinging. **EVERY FRI.-SAT.: Ron Brooks Trio.** Bassist extraordinaire Brooks is joined by Larry Bell on drums and Bill Evans on piano.

Feminist singer/songwriter Mary Watkins joins Gayle Marie at The Ark, Wed., Sept. 28.

ENTERTAINMENT WORLD, 1425 Ecorse Rd., Ypsilanti. 485-4220.

EVERY WED.-SAT.: Banditt. Top-40 rock 'n' roll.

FENDER BENDER DANCE CLUB, 23 N. Washington, Ypsilanti. 485-2750.

Music room at the Spaghetti Bender Restaurant. Live music every night except Tuesday. Cover, dancing. **EVERY TUES.: The Bill Rice Discount Comedy Show.** PM Magazine's Jeff Jenna, Dave Dulagapolski, Bob Pawlos, and other local and Midwestern comedians, and assorted entertainers. If you've got a comedy act you'd like to try out, call MC Bill Rice at 485-2750. **SEPT. 1: The Heat.** Hard-driving rock 'n' roll dance band with two former members of the Buzztones. **SEPT. 2-3: Newt and the Salamanders.** See Rick's. **SEPT. 4: Coffee House.** Various local and area musicians sit in. **SEPT. 5: Jets.** Danceable 50's-80's rock, with some originals. **SEPT. 7: The Strangers.** Top-40 rock quartet with some originals fronted by a female vocalist. **SEPT. 8-10: Kids.** Top-40 rock. **SEPT. 12 & 14: The Dominoes.** 60's dance music. **SEPT. 15-17: Kids.** See above. **SEPT. 19 & 21-22: The Heat.** See above. **SEPT. 23-24: VVT.** Wide range of dance-crazy covers from The Clash to Prince and U2, with many originals in a similar vein. **SEPT. 28-29:** To be announced. **SEPT. 30-OCT. 1: The Dominoes.** See above.

THE FOX'S DEN, 5400 Plymouth Rd. 662-1647.

Lounge at the Lord Fox Restaurant. No cover, no dancing. **EVERY THURS.** (5-7 p.m.), **FRI.** (5-11 p.m.), & **SAT.** (7-11 p.m.): **Stephen Dorar.** Jazz & swing piano.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during weekday happy hour. Dancing, no cover. **SEPT. 1-3: Whiz Kids.** Versatile top-40 dance band. **SEPT. 6-10, 13-17, 20-24, & 27-30: Thyme.** Big band & top-40 dance music.

THE HEIDELBERG, 215 N. Main. 663-7758.

German band & dancing every Sat. in the Wein Room. Live music Fri.-Sat. in the Rathskeller (no cover, no dancing). **EVERY FRI.-SAT.: Bob and Alisa.** Versatile singer/guitarist duo.

THE HILL LOUNGE, 50 E. North Territorial Rd. (at US-23). 665-3967.

Live music Fri.-Sat. Dancing, no cover. **SEPT. 9-10: Cimarron.** Country rock and country sextet whose repertoire ranges from "Only You" and "Blue Kentucky Girl" to "Heartbreak Hotel" and "I Know You Rider." Includes vocalist Laurie Campbell, vocalist/guitarist Mary Roth, vocalist/guitarist/harmonica player Doug Cameron, steel guitarist Gary Hussar, bass guitarist Bill March, and vocalist/drummer Peter Nestor. Remainder of September schedule to be announced.

JOE'S STAR LOUNGE, 109 N. Main. 665-JOES.

Many kinds of danceable music, with frequent up-

and-coming and vintage out-of-town acts. Also, the area's best juke box and a stimulating diversity in the typical patron mix. Jitterbug dance lessons every Monday (advanced) and Wednesday (beginner) by Vicki Honeyman and Jim Kruz. Four-week series ($25) begin September 12 & 14. Cover, dancing. **EVERY FRI.** (5:30–8 p.m.): **Kevin Lynch and the Cadillac Cowboys.** Spirited country swing and convincing country ballads featuring vocalists Lynch and Mike Smith. An Ann Arbor tradition for nearly a decade. **EVERY SUN.** (5:30–8 p.m.): **Trees.** Dynamic folk-to-jazz-flavored duo of Lindsay Tomasic and Jesse Fitzpatrick features sumptuous harmony vocals. **SEPT. 1–3: Madcat/Hambone Band.** Local harmonica wizard Peter "Madcat" Ruth joins forces with Chris "Chicago Hambone" Cameron in this blues-based quartet that debuted last June. Supercharged dancing and listening music, highlighted by Madcat's rendition of "University Hospital Blues," a reworking of "St. James Infirmary." **SEPT. 4:** To be announced. **SEPT. 5: Radio King and His All-Star Soul Band.** 60's soul and contemporary funk band led by legendary local drummer Richard Dishman, with sax players Chuck Perraut and Steve Dreyfuss. **SEPT. 6: Cobras.** See Mr. Flood's. **SEPT. 7: Steve Nardella.** An unreconstructed roots rocker whose repertoire includes both classic hits and obscure gems by Elvis, Chuck Berry, Gene Vincent, and other early rock 'n' roll greats. His fine band includes Mr. B on piano, Andy Conlin on drums, and Keith Herber on bass. **SEPT. 8: Cool It, Reba!** B-52's-inspired pop funk band that's been generating all sorts of excitement in the New York rock press. **SEPT. 9–10: George Bedard and the Bonnevilles.** Superfine down-home country rockabilly from early George Jones to Chuck Berry and Buddy Holly, along with nifty originals like "Tight Shoes" and "What a Shame." **SEPT. 11:** To be announced. **SEPT. 12: Radio King and His All-Star Soul Band.** See above. **SEPT. 13: VVT.** See Fender Bender. **SEPT. 14: Stolen Legacy.** Popular local reggae band. **SEPT. 15: Sun Messengers.** Versatile 10-piece big band from Detroit plays everything from latin and blues to jazz. Very popular with dancers. **SEPT. 16–17: Urbations.** See Rick's. Opening act is Aluminum Beach (see below). **SEPT. 18: John Hammond.** See Events. **SEPT. 19: Radio King and His All-Star Soul Band.** See above. **SEPT. 20: It Play.** Contemporary rock trio with lots of spare, sinuous originals. **SEPT. 21: Flying Tigers.** Rockabilly-based quintet driven by the rich, twanging passion of vocalist Jan Schultz and the counterpointed styles of two ace guitarists. One of last year's most promising new local bands, and recent performances indicate that they have fully arrived, with a tighter, more dynamic sound, and a host of strong original songs. **SEPT. 22: D-Day.** Modern pop rock band from Texas whose new LP on A&M was produced by XTC and English Beat producer Bob Sergeant. **SEPT. 23:** To be announced. **SEPT. 24: Sun Messengers.** See above. **SEPT. 25: Bohemia.** Art pop band from Chicago whose current EP, "No Ordinary Moon," has been receiving massive college radio and dance club airplay. **SEPT. 26: Radio King and His All-Star Soul Band.** See above. **SEPT. 27: Map of the World.** Local rock quintet with lots of 60's-inspired originals featuring intriguing vocals and the patented psychedelic tinny organ sound. Enthusiastically received as the opening act for the Violent Femmes in July. **SEPT. 28: Aluminum Beach.** Local rock and ska band with an interesting mix of covers and originals. **SEPT. 29: True West.** Los Angeles-based pop band that's been favorably compared to R.E.M. and Dream Syndicate. **SEPT. 30–OCT. 1: Steve Nardella.** See above.

LEGEND'S ALL-AMERICAN BAR, 3600 Plymouth Rd. 769-9400.

Lounge in T.S. Churchill's, the new restaurant in the Marriott Inn. Live music schedule begins September 13. Dancing, no cover. **EVERY TUES.–SAT.: Suzy Michaels and Company.** Current and vintage top-40 favorites from country to jazz fronted by keyboardist/singer Michaels who has won two Downbeat piano awards.

MAIN STREET SALOON, 11 W. Michigan Ave., Ypsilanti. 484-1200.

Dancing, no cover. Live music Fri.–Sat. (rock) & Sun. (jazz). **SEPT. 2–4:** No entertainment. **SEPT. 9–10: Scat.** Danceable top-40 rock. **SEPT. 11** (7–11 p.m.): **Full Circle.** Jazz quartet won first prize in the 1982 Depot Town Summer Jazz Festival. **SEPT. 16–17: Scat.** See above. **SEPT. 18** (7–11 p.m.): **Full Circle.** See above. **SEPT. 23–24: Public Notice.** Danceable top-40 rock. **SEPT. 25** (7–11 p.m.): **Full Circle.** See above. **SEPT. 30–OCT. 1: Public Notice.** See above.

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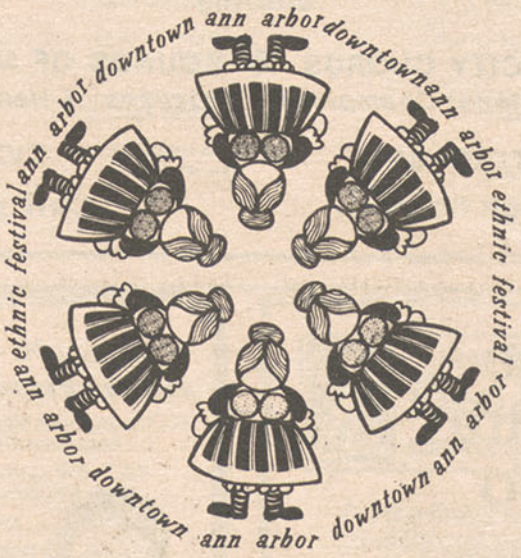
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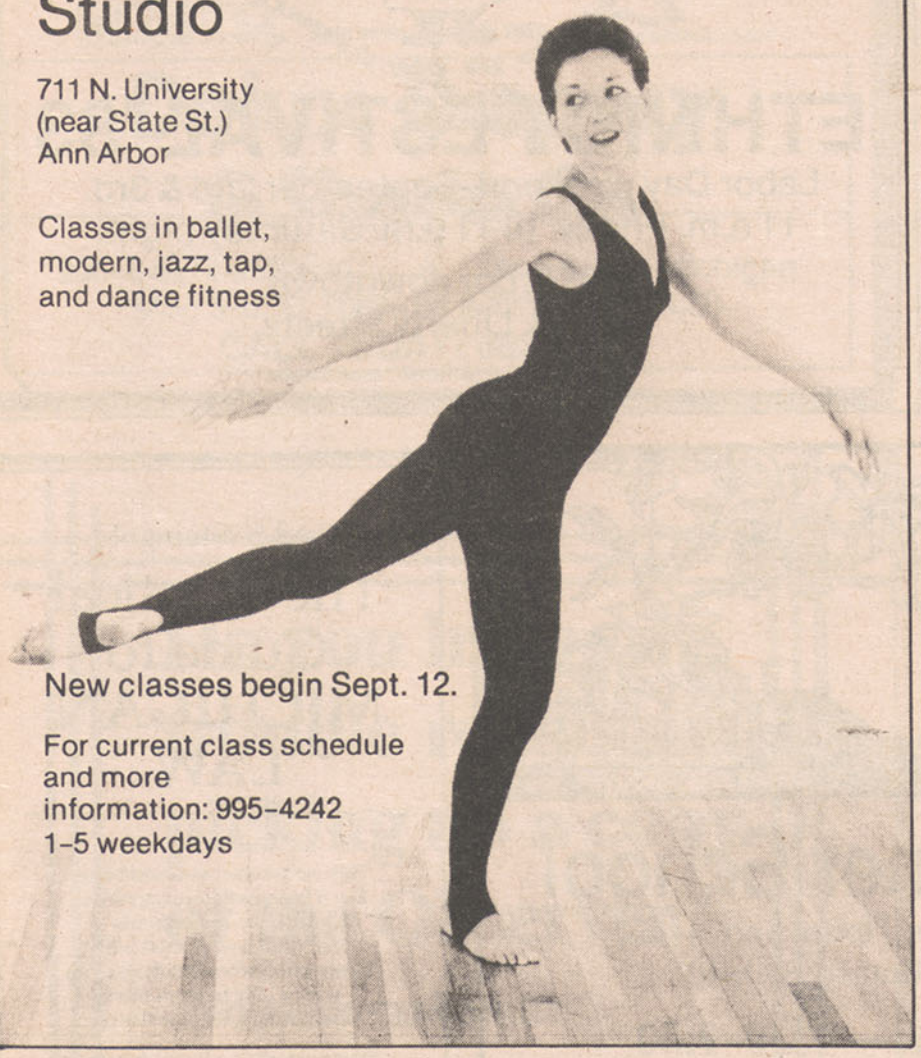
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MR. MIKE'S, 1425 Ecorse Rd., Ypsilanti. 483-0010.

Dancing, cover (Fri.–Sat. only). **EVERY WED.–MON.: Paul Webb and Young Country.** Country rock band.

MOUNTAIN JACK'S, 305 S. Maple. 665–1133.

Dancing, no cover. **SEPT. 1–3: Foxfire.** Top-40 rock. **SEPT. 5–10 & 12–17: Burning Sensations.** Top-40 rock. **SEPT. 19–24 & 26–30: Lifeline.** Top-40 rock.

NICKELBY'S PUB, 620 Briarwood Circle. 761-FOOD.

No cover, no dancing. **EVERY THURS.–SAT.** (8 p.m.–midnight): **Carl & Company.** Contemporary easy-listening duo.

OLD TOWN, 122 W. Liberty. 761–9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jam sessions every Sunday night beginning at 7 p.m.

PRETZEL BELL, 120 E. Liberty. 761–1470.

Live music first three Saturdays of the month. **SEPT. 3, 10, & 17: RFD Boys.** Authentic bluegrass string music from old Ann Arbor favorites.

RICK'S AMERICAN CAFE, 611 Church. 996–2747.

Live music seven nights a week. Chief local venue for big-name electric blues. Campus-area location gives this club a strong undergraduate flavor, but also a heavy non-student clientele drawn by the music. Cover, dancing. **SEPT. 1: Newt and the Salamanders.** Old-style R&B, tight and slick, with some Frank Zappa covers and other bizarre musical phenomena. **SEPT. 2–3: VVT.** See Fender Bender. **SEPT. 4: The Slang.** Spicy selection of 60's rock 'n' roll, along with some clever and literate originals. **SEPT. 5: Seeds of Europe.** Contemporary rock trio with sharp covers of XTC, Split Enz, The Police, and the like. **SEPT. 6: Falcons.** See Mr. Flood's. **SEPT. 7–8: SLK.** Ann Arbor's favorite ska band with new material that ventures into various forms of modern dance pop. Knows how to work a crowd as well as anyone. Opening act is **Boy's Life** (see below). **SEPT. 9: Astralight.** R&B-and-funk-influenced rock from J. Geils to Rick James. **sept. 10: Urbations.** Very popular, versatile R&B band driven by a swinging three-man horn section plays everything from early R&B to mid-60's soul and garage band trash to assorted pumping originals. Downsized to a seven-piece band since the mid-summer departure of vocalist Dan Mulholland. **SEPT. 11:** To be announced. **SEPT. 12: The Core.** Reggae band from Pittsburgh. **SEPT. 13: Boy's Life.** High-energied, hard-driving rockers featuring former Hard Corps guitarist and current *Detroit News* music writer Doug Heller. **SEPT. 14: Untouchables.** Boogie blues rock band. **SEPT. 15: Pulsations.** Tight and tasty reggae funk band. **SEPT. 16–17: Matt "Guitar" Murphy.** A heralded blues veteran who's played with everyone from Muddy Waters and Sonny Boy Williamson to jazz organist Jack McDuff, Murphy is most widely known from his role in *The Blues Brothers.* Full-bodied R&B, at once sinuous and hard-driving. **SEPT. 18: WCBN Benefit.** With WCBN DJ's to be announced. **SEPT. 19: The Roosters.** Danceable quartet with their own cocky brand of original rock 'n' roll. **SEPT. 20: Don Savoie and Chuck Perraut.** Boogie-woogie blues piano and sax by two veteran local players. **SEPT. 21: Aluminum Beach.** See Joe's. **SEPT. 22: Steve Nardella.** See Joe's. **SEPT. 23–24: Buzztones.** Classic Motown & soul covers and lots of classy contemporary dance-rock originals featuring the inventive lead work of former Detroit Wheels keyboardist Boot Hill. Their new EP is being produced by Was (Not Was), who are including the Buzztones' "Bow Wow Wow Wow" on their own new LP, with guest vocalist Mitch Ryder. **SEPT. 25: Euthanasia.** Local hardcore band. **SEPT. 26: Skyles-Calhoun Band.** Local Southern boogie-blues and rock band. **SEPT. 27: Cobras.** See Mr. Flood's. **SEPT. 28: Changing Bodies.** Reggae-fied dance pop band from Detroit. **SEPT. 29: Falcons.** See Mr. Flood's. **SEPT. 30–OCT. 1: I-Tal.** Americanized reggae band from Cleveland, extremely popular in Ann Arbor. They're currently considering an offer to be the tour band for the legendary reggae vocal trio, the Mighty Diamonds, in November.

ROUNDHOUSE SALOON, 401 Depot. 769–0592.

Lounge at the Gandy Dancer. Solo piano by David Mayer during weekday happy hour. **EVERY MON.: David Mayer. EVERY TUES.–SUN.: Bart Polot.** Solo piano.

SECOND CHANCE, 516 E. Liberty. 994–5350.

Ann Arbor's premier rock 'n' roll club attracts large numbers of out-of-town rock fans. Live music seven nights a week consists mostly of professional top-40 cover bands and occasional national acts. **SEPT. 1–4: Mariner.** Veteran top-40 band. **SEPT. 5: Ripper.** Top-40 rock 'n' roll from Pinckney. **SEPT. 7–11: Teen Angels.** 50's–60's and top-40 rock. **SEPT. 12: Telesis.** Top-40 rock. **SEPT. 13: Apocalypse.** Top-40 pop from Lansing. **SEPT. 14–18: Jarod.** Top-40 rock. **SEPT. 19: Natasha.** "New music" rock from Detroit, with Changing Bodies and The Slang. **SEPT. 20: Mugsy.** Top-40 rock. **SEPT. 21: Salem Witchcraft.** Top-40 band from Detroit. **SEPT. 22: Bad Manners.** See Events. **SEPT. 23–25: Salem Witchcraft.** See above. **SEPT. 26: Cult Heroes.** Ann Arbor's most popular street rockers, led by vocalist Hiawatha Bailey. Record release party. **SEPT. 27: Akasha.** Top-40 pop band from Iowa. **SEPT. 28–30: Masquerade.** Top-40 rock.

TC'S SPEAKEASY, 207 W. Michigan Ave., Ypsilanti. 483–4470.

Dancing, no cover. **EVERY THURS.–SAT.: Ty Cool and Pam Wallace.** Easy-listening rock. **EVERY SUN.:** Mainstream jazz band.

T.R.'S, 2065 Golfside, Ypsilanti. 434–7230.

Large dance floor, cover (Fri.–Sat. only). **SEPT. 1–3 & 6–10: Dreamer.** Top-40 rock. **SEPT. 13–17: Whiz Kids.** Versatile top-40 dance band. **SEPT. 20–24: Jarod.** See Second Chance. **SEPT. 27–OCT. 1: Astralight.** See Rick's.

U-CLUB, Michigan Union, 530 S. State. 763–2236.

Cover, dancing. Tues.–Thurs. night programming after Labor Day undecided. **SEPT. 1: Reggae Dance Party.** Popular local tradition with WEMU/WCBN DJ Tom Simonian. **SEPT. 2: Oldies Dance Party.** With WCBN DJ Michael Pool. **SEPT. 3:** To be announced. **SEPT. 9–10: Stolen Legacy.** See Joe's. **SEPT. 16–17: Steve Nardella.** See Joe's. **SEPT. 23–24:** To be announced. **SEPT. 30–OCT. 1: Urbations.** See Rick's.

WEST BANK, 2900 Jackson Rd. 665–4444.

Lounge in the Holiday Inn West. Dancing, no cover. **EVERY TUES.–SAT.: Trilogy.** Top-40 dance band.

Shower of Gifts

presents
a show designed for
mothers and grandmothers.

Sunday, September 25th
12:00 - 5:00

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Shower of Gifts 662-6162
Me, Too Bookstore 761-9615
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Body Buddies 665-0143
Creative Circle (517) 769-2332
Dan Fletcher Photography 995-7233
Mary Kay Cosmetics Susan Gasparovich – 669-9861
Ann Arbor Community Education 994-2300
Pied Piper 769-5330
The Toy Box Unlocked 769-1133
Palette Impressions 668-7329 or 769-4257
Take-1 Video 769-0454
Have Scissors Will Travel 994-4309
Jaycees Auxiliaries 971-9669
Marty's His Lady 668-6338

Dan Fletcher Photography
Studio and Gallery

209 S. Main St., Ann Arbor 995-7233

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Diane Patricelli 769-4257

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If we would know the political and moral condition of a state, we must ask what rank women hold in it. – Their influence embraces the whole of life. –

– A. Marten

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Ann Arbor Civic Theatre
Annual
OPEN HOUSE

"Held this Sunday September. 11, 1-5 p.m., as a unique community event for the purpose of encouraging citizen participation in the local community theatre, and welcoming everyone interested in helping create living theater in our city. . ."

The Open House includes displays, demonstrations, slides of past productions, tours of the Civic Theatre Bldg.—338 S. Main St.—and refreshments!

So. . .if you can hold a note, dance a jig, mend a sock, keep a ledger, pound a nail, speak the line to melt the hearts of a hundred Huns embroiled in heated battle, or, just want to see what we are all about, then. . .

Come one—Come all
to the AACT Open House, Sept. 11, 1-5 p.m.
338 S. Main Street

AACT 1983-1984
Ann Arbor Civic Theatre

Butterflies Are Free
September 21-24, 1983
Mendelssohn Theatre

The Philadelphia Story
November 2-5, 1983
Michigan Theatre

Cabaret
December 14-17, 1983
Mendelssohn Theatre

The Diviners
February 22-25, 1984
Mendelssohn Theatre

Hello Dolly
May 9-12, 1984
Power Center

Seven Keys to Baldpate
June 27-30, 1984
Mendelssohn Theatre

AACT 1983-1984 SEASON TICKET ORDER FORM

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AACT 83-84 Season
338 S. Main Street
Ann Arbor, MI 48104

Seating Preference ☐ Orchestra ☐ Balcony
Same seats as last year guaranteed if you order before July 15
Please make checks payable to: Ann Arbor Civic Theatre
☐ Please Charge to my Mastercard/VISA
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name
address
city, state, zip
area code/telephone no.
I enclose a contribution of $ to AACT

No. of Tickets	Day	Season Price	Total
	Wednesday 8:00 p.m.	$35.00	
	Wednesday Sr. Citizen 8:00 p.m.	$26.00	
	Thursday 8:00 p.m.	$35.00	
	Friday 8:00 p.m.	$42.00	
	Saturday Matinee 2:00 p.m.	$35.00	
	Saturday Matinee Sr. Cit.	$26.00	
	Saturday Matinee Youth (17 and under)	$26.00	
	Saturday 8:00 p.m.	$42.00	
	Postage and Handling		.50
	TOTAL PAYMENT ENCLOSED OR CHARGED		

EVENTS

★ *denotes no admission charged.*

WCA Washtenaw Council for the Arts

Events information has been collected with the assistance of the Washtenaw Council of the Arts. Member groups are identified as such in the Events listings. For additional information about the Arts Council or its members, call Kathleen Slater at 996-2777.

FILM SOCIETIES INFORMATION
See Events for a complete listing of films.

Tickets $2 (children, $1), $3 double features, unless otherwise notes.
Alternative Action Film Series (ACTION)—662-6599. **Ann Arbor Film Cooperative (AAFC)**—769-7787. **Ann Arbor Learning Network (AALN)**—665-9177, 973-1546. **Classic Film Theater (CFT)**—$2.50 (no additional charge for double features). 662-8848. **Cinema Guild (CG)**—Monday is 2-for-1 night. 662-8871, 994-0027. **CLC CINEMA**—487-3045. **Cinema 2 (C2)**—665-4626. **Gargoyle (GAR)**—763-2194. **Hill Street Cinema (HILL)**—663-3336. **Mediatrics (MED)**—763-1107. **Q-K Productions (Q-K)**—761-6774.
Warning: Film schedules subject to last-minute changes.

FILM LOCATION ABBREVIATIONS

AAPL—Ann Arbor Public Library (S. Fifth Ave. at William). **AH-A**—Angell Hall, Auditorium A. **EQ**—Room 126, East Quad, East University at Hill. **Hillel**—Hillel Foundation, 1429 Hill. **Lorch**—Lorch Hall (Old Architecture Building) at Tappan and Monroe. **MLB 3[4]**—Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **Mich.**—Michigan Theater, Liberty at Maynard. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **Rm 100 HH**—Room 100 Hutchins Hall, Law School, State and Monroe. **SA**—Strong Auditorium, EMU Campus. **UGLI**—Undergraduate Library Multipurpose Room.

1 THURSDAY

★ **Recycle Ann Arbor.** Today is the collection date for area "E," bounded by Wells-Ferdon, Washtenaw, St. Francis, and Packard. To use this free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. Material should be clearly marked "For Recycle Ann Arbor." For information, call 665-6398.

Photography Contest: Humane Society of Huron Valley. Entries accepted beginning today through October 1 in seven categories: black & white and color photographs of pet animals (including horses), of farm animals, and of wildlife (including zoo animals, insects, natural wildlife, and birds), and best photograph by a person under age 16. Gift certificates and ribbons. Winning photographs displayed at the October 22-23 Pet-O-Rama in Arborland. *Entry forms available at most local photography stores. $1 entry fee. 662-5545.*

★ **"The Experience of Waldorf Education": Rudolf Steiner School.** Film and open house to introduce Ann Arbor's Waldorf School, now in its fourth year with grades K-7. Faculty and current parents answer questions on their program designed to meet the needs of the whole child, body, mind, and emotions. *7:30-9:30 p.m., Rudolf Steiner School, 10200 Carpenter Rd. (south of Willis exit on US-23). Free. 439-1110.*

FILMS

CFT. "Stripes" (Ivan Reitman, 1981). Bill Murray. Mich., 7:35 p.m. **"M*A*S*H"** (Robert Altman, 1970). Elliott Gould, Donald Sutherland. Mich., 9:30 p.m.

2 FRIDAY

★ **11th Annual Ann Arbor Ethnic Festival.** A chance to sample the food, drink, arts, and folklore of sixteen different groups belonging to Ann Arbor's Multi-Ethnic Alliance: African-Americans, Arabs, Bohemians, Chinese, Germans, Greeks, Hispanic-Americans, Asian Indians, Irish, Italians, Jews, Filipinos, Poles, Russians, Scandinavians, and Dutch. Entertainment strong on folk dancing in native costumes, including German wooden-shoe dancers, Middle Eastern danse orientale by Troupe Habitat-al-Fen, and the St. Nicholas Greek Dancers. The big feature this year is a parade from city hall to the festival on Main Street, featuring antique cars and the Windsor Police Bagpipe and Drum Band. *11 a.m.-11 p.m. (entertainment, 5-11 p.m.), Main St. between Huron and William. Free admission. 662-7294.*

★ **Vegetarian Feast: Bhaktivedanta Cultural Center.** Every Friday and Sunday. Also today, a guest speaker on "The Perfection of Yoga." *6:30 p.m., 606 Packard Rd. Free. 665-9057.*

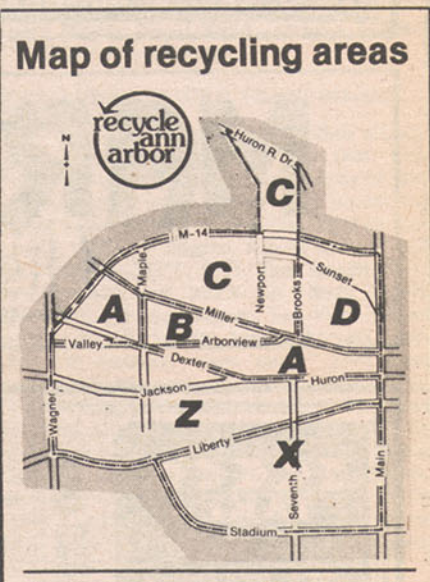
"Oklahoma": True Grist Dinner Theater (Washtenaw Council for the Arts). Also, September 3 (7 p.m.) and 4 (5 p.m.). Paul Kerr directs Rodgers and Hammerstein's durably popular musical. With musical director Julie Kutosh, starring Michael Moore, Carol Drews, Mary Bills, Tom Kooch, and Mark Kath. *7 p.m. (dinner), 8 p.m. (performance), True Grist Restaurant and Dinner Theater, Homer, Mi. (Take I-94 west to exit 156 and follow M-60 into Homer. The theater is on M-60.) $18 (Fri. & Sun.), $20 (Sat.). (517) 568-4151.*

Bi-Weekly Meeting: Expressions. Topics for this week's meeting of this independent adult discussion group are "How many people of the opposite sex can I really 'like' at one time?" and "How much solitude and how much sociability do I need?" Also this month, "How much control do I have over my life?" and "When do I think strangers become friends, friends become lovers, lovers come adversaries?" (September 16). Casual dress; refreshments & socializing. All invited. *8 p.m., First Unitarian Church, 1917 Washtenaw (at Berkshire). $3.50. 971-8461 or 665-7041 (eves.).*

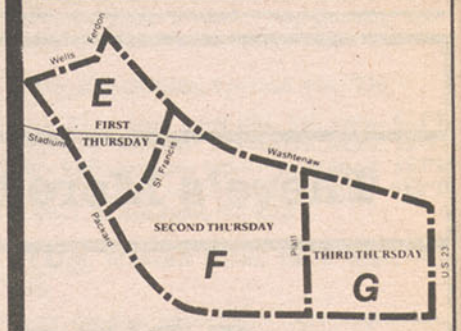
FILMS

CFT. "Fame" (Alan Parker, 1980). Musical about students at New York City's High School for the Performing Arts. Mich., 7:30 & 10 p.m.

Map of recycling areas



A 1st Tuesday
B 2nd Tuesday
C 3rd Tuesday
D 4th Tuesday
X 1st Saturday
Z 3rd Saturday



3 SATURDAY

★ **Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society.** Ride to Dexter at a slow ("C") or fast ("A"/"B") pace, and sample the delights of a Dexter bakery. Every Saturday, rain or shine. *8 a.m. Meet at old Amtrak Station, next to Gandy Dancer. Free. 994-6340 (for September 3 ride),*

769–4955 (Sept. 10), 769–0750 (Sept. 17), 971–1065 (Sept. 24).

St. Pat's Festival Run. 10 km (6.2 mile) race and 1 mile fun run. Trophies awarded to 1st male and female finishers and to 1st male and female finishers in each age division; medals to 2nd and 3rd place male and female finishers in each age group. *8 a.m. (registration), 9 a.m., Old St. Patrick's Church, 5671 Whitmore Lake Rd. $10 (10 km), $8 (fun run) includes T-shirt. 769–3888.*

Chelsea Community Fair Fun Runs: U-M Family Practice Center. Choice of 1, 3, and 5 mile fun runs. Refreshments, prize drawings. *9 a.m., Family Practice Center, 775 S. Main, Chelsea. $6 (includes T-shirt). 475–1321.*

★**Monthly Lobby Sale: Friends of Matthaei Botanical Gardens.** Includes plants, stationery, books, and related garden items. *10 a.m.–4:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 764–1168.*

★**"Gadgets Galore": Kitchen Port.** Lenore Mattoff demonstrates new gadgets for peeling, slicing, and cutting fruits and vegetables. *10–11 a.m., Kitchen Port (Kerrytown). Free. 665–9188.*

★**11th Annual Ann Arbor Ethnic Festival.** See 2 Friday. 11 a.m.–11 p.m. (entertainment, 4–11 p.m.).

★**Observers' Night: University Lowbrow Astronomers.** A chance to look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Program cancelled if overcast at sunset. *7 p.m.–1 a.m., Peach Mountain Observatory, N. Territorial (about 1 mile west of Huron-Mills Metropark). Free. 764–3446 (days), 663–2080 (eves.).*

Square and Contra Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society. All dances taught; beginners welcome. Live music by the U-M Folklore Society. *8 p.m., U-M Law Quad. $2.50. 662–9325.*

FILMS

CFT. "Everything You Always Wanted to Know About Sex" (Woody Allen, 1972). Woody Allen. Mich., 7:30 & 10:40 p.m. **"Take the Money and Run"** (Woody Allen, 1969). Woody Allen. Mich., 9:05 p.m.

4 SUNDAY

★**Monthly Lobby Sale: Friends of Matthaei Botanical Gardens.** See 3 Saturday. 10 a.m.–4:30 p.m.

★**"Late Summer's Fen": Washtenaw County Parks and Recreation Commission Nature Walk.** Explore the alkaline fen at Park Lyndon for gentians, orchids, asters, and other colorful late summer flora. Camera and wettable footwear recommended. *10 a.m., Park Lyndon North, N. Territorial Rd. (1 mile east of M-52). Free. 994–2575.*

FILMS

CFT. "Everything You Always Wanted to Know About Sex" (Woody Allen, 1972). Woody Allen. Mich., 7:30 & 10:40 p.m. **"Take the Money and Run"** (Woody Allen, 1969). Woody Allen. Mich., 9:05 p.m.

5 MONDAY

Labor Day Picnic and Barbecue: Washtenaw County Democrats. Chicken, corn on the cob, and salad provided. Games, jazz by Rich Browne, and an auction. *1–6 p.m., K of C Grounds, Dexter Rd. (just beyond Wagner Rd.). $7.50 (children under 18 with adult, $2). 663–3846.*

FILMS

No films.

6 TUESDAY

Ann Arbor Learning Network Registration. Registration begins today for fall classes. Most classes begin the week of September 26. AALN is a private community education program formerly administered by the U-M as the U-M Courses for Adult Education. Courses offered range from spiritual sculpture, learning to enjoy classical music, and nature photography to medicinal uses of plants, computer programming, foreign languages, and wilderness survival. Free catalogues available. *9:30 a.m.–5:30 p.m. (Monday through Friday). Ann Arbor Learning Network, Room 260, 617 E. University (above Taco Bell). Fees vary. 996–9667.*

★**Botticelli Game Players.** This popular name-guessing trivia game is very low-key and lots of fun, with from five to twenty players, including three or four regulars who've been playing together for some four years. All invited to par-

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- Tours of the Historic Cobblestone Farmhouse. Adults $1.00 and Youths/Seniors 50¢
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- Gift shop featuring handcrafted items.
- Now offering a variety of country craft classes.
- Join us for the Harvest Festival September 18.

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City of Ann Arbor Department of Parks and Recreation.

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DEPARTMENT OF
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Fall classes begin September 26

- ADULT HIGH SCHOOL COMPLETION
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- LANGUAGES
- HEALTH AND PARENTING

Watch for the brochure in the Ann Arbor News on Monday, September 12th.

FOR ADDITIONAL INFORMATION CALL

994–2300

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—Erasmus

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health night out

A series of lively presentations and discussions on health-related topics of current concern

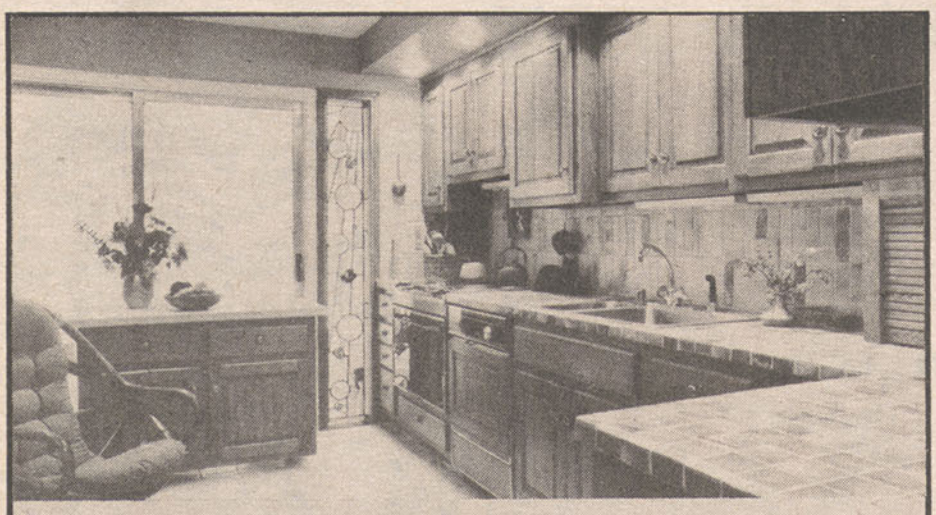
Peter A. Martin, M.D. and Ruth A. Rowse, J.D., M.S.W.
The U-M Hospitals' Marital Therapy Clinic

LIVING HAPPILY EVER AFTER: HOW TO MAKE YOUR MARRIAGE WORK

Tuesday, September 20, at 7:30 p.m.
Ballroom, Michigan League

No admission charge or preregistration required
For more information: Community Relations, 763-6954

Paid for by a gift from the FRIENDS of the U-M Hospitals



You are cordially invited to our 2nd Annual

Tour of Kitchens

Sunday, September 25, 1983 from 1-5 p.m.

View a blend of contemporary and traditional kitchens, each beautifully designed. Innovative space and step saving ideas will be featured. A designer will be your hostess throughout the entire tour, enabling you to discuss points of interest along the way. A light supper and discussion time will follow, compliments of Mary Christensen's Kitchens. Please call and make your reservation as soon as possible.

Mary Christensen's Kitchens

Showroom: 2335 W. Stadium Blvd., Ann Arbor, MI 48103
Hours: M-F 10 a.m.-7 p.m., Sat. 9 a.m.-3 p.m. or by appointment

668-6338

ticipate or watch. *Noon, Dominick's, 812 Monroe. Free.*

★ **Annual Panhellenic Plant Sale.** Also, September 7-9. A wide variety of small-to-large-size plants available at terrific prices. Also on hand, a "plant doctor" to answer questions about plants and their problems. Proceeds go to the Children's Leukemia Foundation and to the Women's Crisis Center. *1-7 p.m., 2nd floor Michigan Union. 663-4505.*

Washtenaw County Recreation Department Registration. Also, September 7. Special after-hours registration for fall programs, which include aerobic dance, dance exercise and fitness programs, a co-ed volleyball league, quilting, men's basketball, children's crafts and fitness programs, and much more. Regular registration hours are Mon.-Fri. 8:30 a.m.-5 p.m. *5-8 p.m. County Recreation Bldg. East Classroom, 4133 Washtenaw (entrance off Hogback). Fees vary. 973-2575.*

Ann Arbor Soccer Association. All adults 15 years and older are eligible to play in one of the Soccer Association's leagues. Play in the Women's League begins today and continues every Tuesday and Thursday through October 27; play in the Open League begins today and continues every Tuesday and Thursday or every Monday and Wednesday through October 27. No experience necessary; all levels of play in each league. Teams are drawn by lot. Players need shorts and gym or soccer shoes; T-shirts provided. All players guaranteed to play at least half of each game, if desired. *5:30-7:15 p.m., Fuller Recreation Area Soccer Fields (women's league, Concordia College Soccer Fields (open leagues), corner of Geddes and Earhart. $23 per player. Registrations taken in advance by calling 665-6905 or up to first games today. Report to the appropriate field prepared to play.*

Tuesday Night Singles. Every Tuesday. Ballroom dancing with live music by Detroit-area ballroom bands. *8:30-11:30 p.m., American Legion Hall, 1035 S. Main. $3.50. 482-5478.*

FILMS

No films.

7 WEDNESDAY

★ **Recycle Ann Arbor.** See 1 Thursday and accompanying map. Today is the collection date for area "A," divided into two sections: the area bounded by Huron-Dexter, Arborview-Miller, and Main, and the area bounded by Valley, Maple, and M-14. (One day later than usual this month because of the Labor Day holiday.)

★ **Annual Panhellenic Plant Sale.** See 6 Tuesday. 9 a.m.-7 p.m.

★ **"Cuisinart Food Processor": Kitchen Port.** Cuisinart representative Barbara Miller shows how to use this food processor and its accessories. *11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

Washtenaw County Recreation Department Registration. See 6 Tuesday. 5-8 p.m.

★ **Evening West Side Ride: Ann Arbor Bicycle Touring Society.** Leisurely ride for new riders, usually to Dexter via the Huron River and return via Scio Church Rd. Every Wednesday. *6:30 p.m., McDonald's Restaurant, I-94 at Zeeb Rd. Free. 665-4552.*

★ **Introductory Session: Ann Arbor Transcendental Meditation Program.** Every Wednesday. Introduction to a very simple mental technique for deep relaxation and release of stress. *8 p.m., 528 W. Liberty. Free. 996-8686.*

Family Rosh Hashanah Celebration: Jewish Cultural School. Silent and responsive readings, meditation, song, traditional holiday foods, and socializing. *8 p.m., Michigan League Hussey Room. $5 (families, $8) for JCS members; $8 (families, $15) for non-members. Reservations required. 662-3441, 995-5271, 665-9244, 434-5923.*

FILMS

CFT. "The Kids Are Alright" (Jeff Stein, 1979). Documentary of the career of The Who. Mich., 7:35 p.m. **"Rock 'n' Roll High School"** (Alan Arkush, 1979). P.J. Soles, The Ramones. Mich., 9:30 p.m. **CG. "Rebel Without a Cause"** (Nicholas Ray, 1955). James Dean, Natalie Wood, Sal Mineo. Lorch, 7 & 9:05 p.m. **C2. "Dr. No"** (Terence Young, 1962). Sean Connery as James Bond. MLB 4; 7 p.m. **"Casino Royale"** (John Huston, et al., 1967). David Niven, Woody Allen. James Bond spoof. MLB 4; 9 p.m.

8 THURSDAY

★ **Annual Panhellenic Plant Sale.** See 6 Tuesday. 9 a.m.-7 p.m.

★ **U-M Women's Volleyball vs. Georgia.** *7 p.m., Central Campus Recreation Bldg. Free. 763-2159.*

Barbara Djules Boothe and J. Parker Copley are two of the four local choreographers whose works are featured in September Dances, Fri.-Sat., Sept. 9-10.

"Time Management: Managing Multiple Roles": American Word Processing Association. Talk by U-M Human Resources Development manager Sally Johnson. Preceded at 6 p.m. by cocktails and hors d'oeuvres (cash bar) at at 6:30 p.m. by a business meeting. *7 p.m., Sheraton University Inn. $5.50 (members, $4.50). For reservations, call 995-9595 by September 6.*

"Long Day's Journey into Night": EMU Players. Also, September 9. Held-over summer production of Eugene O'Neill's autobiographical drama about a doomed household whose members nourish themselves on absurd quarrels over trivialities. *8 p.m., Quirk Auditorium, EMU campus. $4.50. 487-1220.*

"Wisdom Amok": A.P.E. Theater. Also, September 9-10 (East Quad), 15-17 (Trueblood Theater, Frieze Bldg.), and 21-25 (Performance Network, 408 W. Washington.). Michigan premiere of this absurdist drama by Albert Innaurato, a contemporary playwright who works with Playwright's Horizons in New York and is best known as the author of the hit play "Gemini." "Wisdom Amok" turns on a conflict of wisdoms between a Catholic priest who is a traditional moralist and the mother superior of an asylum for insane nuns who is a fatalist. A very funny and very strange experimental work which freely mixes its major themes of religion, sex, and food. A.P.E. Theater is the creation of Ann Arborites Matt Tomlanovich, Linda Rice, and Katayoun Amini, and this production has evolved under their guidance from a series of workshops with the U-M students, U-M staff, and local residents who make up the cast. Christopher Flynn and Alison Maker play the leading roles. *8 p.m., East Quad. Ticket prices for East Quad and Trueblood Theater shows to be announced; $5 (students & seniors, $3) for Performance Network shows. 663-0681.*

"Of Mice and Men": Black Sheep Theater. Also, September 9-11, 15-18, 22-25, 29-30, and October 1-2. George Bufford directs John Steinbeck's dramatic adaptation of his own brooding morality tale about two itinerant ranch hands who are sustained by their care for each other and a common dream to someday own their own ranch. The cast includes Brian O'Sullivan, Larry Rusinsky, Tracy Paul, Larry Gurtowsky, and Josh Peck. *8:15 p.m., Black Sheep Theater, 138 E. Main, Manchester. $7 (seniors & students, $5; high school age and under, $3). 428-7000.*

FILMS

AAFC. "The General" (Buster Keaton, 1926). The only comedy listed in *Sight & Sound's* 1982 list of the ten greatest films ever made. AH-A, 7 p.m. **"Modern Times"** (Charles Chaplin, 1936). Charlie Chaplin. AH-A, 8:20 p.m. **CFT. "2001: A Space Odyssey"** (Stanley Kubrick, 1968). Epic science fiction classic. Mich., 7 & 9:30 p.m. **CG. "Wizard of Oz"** (Victor Fleming, 1939). Judy Garland. Lorch, 7 & 9 p.m.

9 FRIDAY

★ **Recycle Ann Arbor.** See 1 Thursday and accompanying map. Collection date for area "F," bounded by St. Francis, Washtenaw, Platt, and Packard. (One day later than usual this month because of the Labor Day holiday.)

"True Motivation in Piano Study": U-M School of Music/Ann Arbor Area Piano Teachers Guild. Workshop on techniques for inspiring children to learn to play the piano presented by Lynn Freeman Olson, a well-known music teacher and author of children's songs and pedagogy books. *9 a.m. (registration), 9:30 a.m.–2 p.m., U-M School of Music Recital Hall, Baits Drive, North Campus. $12. 764–6118.*

★**Annual Panhellenic Plant Sale.** See 6 Tuesday. 9 a.m.–5 p.m.

★**"What Is Metaphysics?": School of Metaphysics.** Talk by School of Metaphysics lecturer Rhonda Struble. *7:30 p.m., Red Cross Center, 2729 Packard Rd. Free. 482–9600.*

★**"Fall Observing": University Lowbrow Astronomers.** ULA member Chris Amaru identifies objects easily observed in the sky during the fall. *7:30 p.m., Old Observatory, corner of E. Ann and Observatory. Free. 663–2080 (eves.).*

September Dances: Performance Network (Washtenaw Council for the Arts). Also September 10. Fourth annual evening of new and repertory dances by local choreographers. Works premiered include a duet by Barbara Djules Boothe, a group work by J. Parker Copley, and solo dances by Gay Delanghe and Kathy Gantz Morse. *8 p.m., Performance Network, 408 W. Washington. $5 (students, $4). 663–0681.*

"Wisdom Amok": A.P.E. Theater. See 8 Thursday. East Quad. 8 p.m.

"A Long Day's Journey into Night": EMU Players. See 8 Thursday. 8 p.m.

"Of Mice and Men": Black Sheep Theater. See 8 Thursday. 8:15 p.m.

FILMS

AAFC. "Allegro non Troppo" (Bruno Bozzetto, 1976). Animated parody of Disney's "Fantasia." MLB 4; 7 & 10:20 p.m. **"Betty Boop Cartoons"** (Fleisher Brothers, 1933–1937). MLB 4; 8:40 p.m. **CFT. "Clockwork Orange"** (Stanley Kubrick, 1971). Malcolm McDowell, Patrick Magee. Based on the Anthony Burgess novel. Mich., 6:30 & 10:50 p.m. **"Jubilee"** (Derek Jarman, 1978). Futuristic anarchy with a punk rock soundtrack. Mich., 9 p.m. **"Hair"** (Milos Forman, 1979). Age of Aquarius musical. Lorch, 7 & 9:15 p.m. **CLC. "Porky's"** (Bob Clark, 1981). Adolescent hijinks. SA, 7:30, 9:30, & midnight. **C2. "Missing"** (Costa-Gavras, 1981). Sissy Spacek, Jack Lemmon. AH-A, 7 & 9:15 p.m.

10 SATURDAY

★**Recycle Ann Arbor.** See 1 Thursday and accompanying map. Collection date for area "X," bounded by Main, Stadium, and Liberty.

★**Kiwanis Rummage Sale.** Something for everybody but aimed especially at returning students looking to stock their apartments. All sorts of used furniture, appliances, hardware, books, mattresses, and box springs, carpeting, antiques, and more. For the first time, the September sale includes men's clothing. *8 a.m.–noon, Kiwanis Activities Center, W. Washington at S. First St. Free admission. 665–6153 (days), 663–9551.*

★**U-M Women's Volleyball: Wolverine Invitational.** *9 a.m. (pool play), 3:30 p.m. (elimination play), Central Campus Recreation Bldg. Free. 763–2159.*

Canoe Instructional Clinic: Ann Arbor Parks Department. Also, September 17 & 24. A chance for families and individuals to learn basic canoeing techniques, including strokes, handling, and safety. One hour of instruction followed by one hour of leisurely practice paddling. Equipment and canoes provided; instructors are Red Cross certified. *10 a.m.–noon, Argo Park Canoe Livery. $7.50. 668–7411.*

★**Buddhist Folk Art Sale: Ann Arbor Zen Buddhist Temple.** Original Oriental paintings, wood block prints, Buddhist beads, calligraphy, peace kites, meditation mats and cushions, monks' knapsacks, and more. All items handmade. *10 a.m.–8 p.m., Zen Buddhist Temple, 1214 Packard Rd. Free admission. 761–8574.*

★**"Rugelach": Kitchen Port.** Lenore Mattoff demonstrates how to make this Jewish cookie. *11 a.m.–noon, Kitchen Port (Kerrytown). Free. 665–9188.*

U-M Football vs. Washington. *1 p.m., Michigan Stadium. $13. A probable sellout by the end of August. 663–2411.*

★**"It's Barely Fall": Kitchen Port.** Fashion show with natural-fiber fashions by Vintage to Vogue and hairstyles by Dillon's. *1–2 p.m., Kerrytown Courtyard. Free. 662–4221.*

★**"Now the Dream is Reaffirmed, How Can We Make It a Reality?": Gray Panthers of Huron Valley Open Meeting.** Democratic city councilmen

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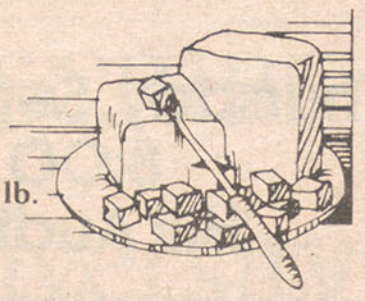

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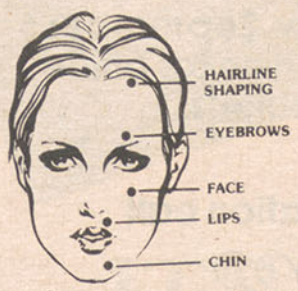

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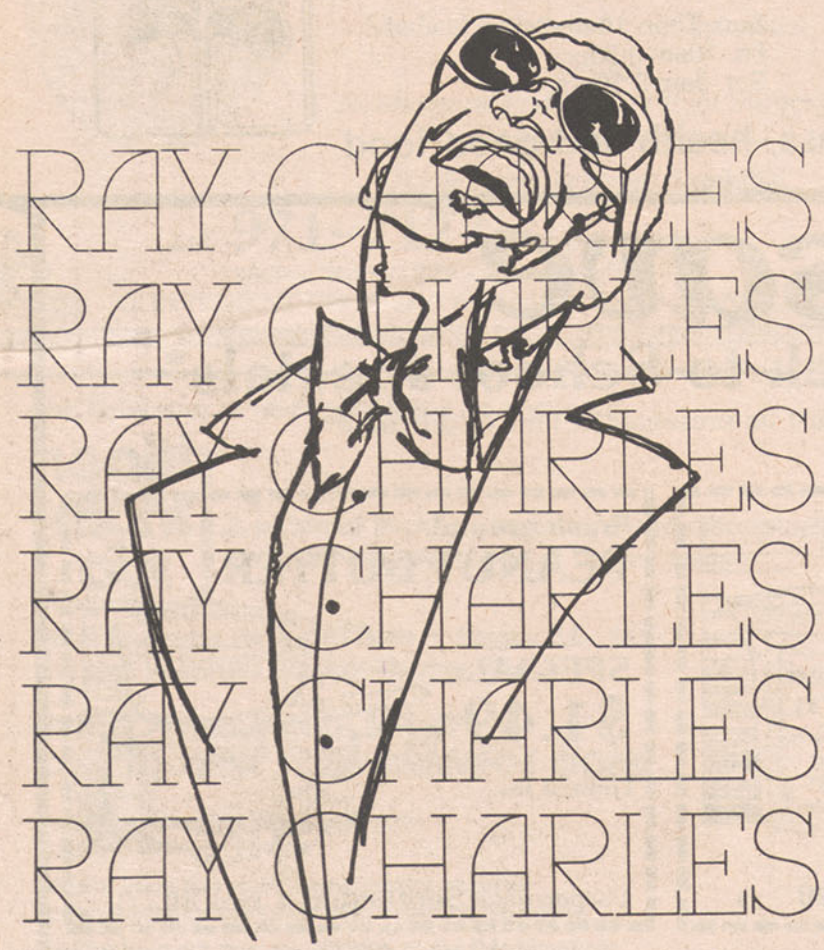

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Lowell Peterson and Larry Hunter and U-M physics professor Daniel Axelrod report on the Washington march for jobs, peace, and freedom and discuss the future of its goals. All invited. *3–5 p.m., 2nd floor conference room, Fire Station, 111 N. Fifth Ave. Free. 665-3397.*

Charlie Balogh: Motor City Theater Organ Society. A concert of big band music on the Michigan Theater's Barton theater organ, performed by this organist who regularly plays at the Roaring 20's Pizza Parlor in Grand Rapids. Accompanied by drummer Tim Froncek, with baritone Hilary Thomas and a jazz dance group from Pamela's School of Dance in Dearborn. *8 p.m., Michigan Theater. $5. 668-8480.*

"Harmony Showcase": Ann Arbor Sweet Adelines. Features the Gem City Chorus, who were the 1982 International Champions from Dayton, Ohio and the only Sweet Adelines chorus to win this championship three times. Also, The Sounds of Music, the Gem City Chorus quartet who won the "Queens of Harmony" title in 1974. The Ann Arbor Sweet Adelines, the 1982 Lake Erie regional champions, perform the pieces they'll sing at the 1983 international competition in Detroit in late October, as well as a disco medley and songs from their bandstand show. Top Priority, the Ann Arbor Sweet Adelines quartet which won the 1983 regional championship, also performs. *8 p.m., Pioneer High School Auditorium. Tickets $7 at the door (if available) and in advance by mailing a check payable to Ann Arbor Sweet Adelines to Carol Flintoff, 415 Washington, Chelsea, MI. 48118, or by calling 475-1236, 434-2670.*

Swingin' A's Square Dance Club. Also, September 24. Square dance with local caller Ted Shaw. *8-11 p.m., Forsythe School, 1655 Newport Rd. $5. 662-6673, 663-3172.*

"Wisdom Amok": A.P.E. Theater. See 8 Thursday. East Quad. 8 p.m.

September Dances: Performance Network. See 9 Friday. 8 p.m.

"Of Mice and Men": Black Sheep Theater. See 8 Thursday. 8:15 p.m.

FILMS

ACTION. "You Can't Take It with You" (Frank Capra, 1938). Jean Arthur, James Stewart, Lionel Barrymore. MLB 4; 7 p.m. **"Mr. Smith Goes to Washington"** (Frank Capra, 1939). Jean Arthur, James Stewart, Claude Rains. MLB 4; 9:15 p.m. **AAFC. "Strangers on a Train"** (Alfred Hitchcock, 1951). Farley Granger, Robert Walker. MLB 3; 7 p.m. **"North by Northwest"** (Alfred Hitchcock, 1959). Cary Grant, Eva Marie Saint. MLB 3; 9 p.m. **CG. "Picnic at Hanging Rock"** (Peter Weir, 1975). Three girls and their teacher disappear during a school outing in Victorian Australia. Lorch, 7 & 9:05 p.m. **CLC. "Porky's"** (Bob Clark, 1981). Adolescent hi-jinks. SA, 7:30, 9:30, & midnight. **C2. "The Canterbury Tales"** (Pier Paolo Pasolini, 1972). Adaptation of Chaucer. AH-A, 7 & 9 p.m.

11 SUNDAY

★ **Point Pelee Field Trip: Washtenaw Audubon Society.** Field trip to see migration shore birds and peregrine falcons at Point Pelee in southeast Ontario. The point, which juts out into Lake Erie, is famed as a stopover for migrating birds. *7:30 a.m. Meet at Pittsfield School parking lot, 2543 Pittsfield Blvd. Free. 995-4357.*

★ **Breakfast Ride: Ann Arbor Bicycle League.** Also, September 25. Leisurely ride to a nearby park for a picnic breakfast. *8 a.m. Meet at Farmers' Market. Free. 662-5175 (today's ride), 663-1150 (September 25 ride).*

4th Annual Big Ten Road Race: Ann Arbor News/American Lung Association of Michigan. 8 km (5 mile) and 10 mile runs through downtown and northeast Ann Arbor. Expected to draw more than 2,000 participants. Gift certificates to men's and women's overall winners in both races, and awards to top three finishers in ten age divisions for men and women in each race. Also, prizes to those who raise the most money in pledges. Domino's pizza and other refreshments after the race. *8:30 a.m., U-M Track & Tennis Bldg. parking lot, S. Division at Hoover. $8 (includes T-shirt for those who register by September 1). Day-before-race registration at the Arbor Valley Inn. Entry forms available at most local sports shops, the* Ann Arbor News, *and the American Lung Assn. office at 1925 Pauline, Suite E. 995-1030.*

★ **"Politics as Applied to Ethics: The Last Two Years": Ann Arbor Unitarian Fellowship.** Talk by longtime local, state, and national Democratic Party leader Neil Staebler. *10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971-8638.*

★ **Buddhist Folk Art Sale: Ann Arbor Zen Buddhist Temple.** See 10 Saturday. 10 a.m.-3 p.m.

★ **"Measuring the Vital Signs": Bethlehem United Church of Christ Sesquicentennial.** Guest sermon by Salem United Church of Christ (Fort Wayne, Indiana) pastor Armin Bizer, who was associate pastor at Bethlehem from 1961 to 1969. All invited. *10 a.m., Bethlehem United Church of Christ, 423 South Fourth Ave. Free. 665-6149.*

Jewish Cultural School. Weekly Sunday morning classes for children kindergarten to Bar/Bat Mitzvah and for adults resume today. Classes examine the cultural heritage of Jews through history, dance, song, and independent study. *10 a.m., 1429 Hill St. $50 annual family or individual membership; $265 annual tuition for children; no tuition for adults. 662-3441, 995-5271, 994-4286.*

★ **Second Sunday Open House: Motor City Theater Organ Society (Washtenaw Council for the Arts).** John Lauter performs, followed by an open console in which members of the audience are invited to try their hand at the big Barton theater organ. Coffee and donuts at intermission. *10 a.m., Michigan Theater. Free. 663-1829.*

★ **Opening Practice: Ann Arbor Field Hockey Club.** Interested field hockey players invited to join this local club, which will field two teams to play university and other club teams during September and October. *1 p.m., Huron High School. Free. 665-6750.*

★ **Open House: Ann Arbor Civic Theater (Washtenaw Council for the Arts).** Displays, demonstrations, and slides of past productions. A chance to get acquainted with this community theater organization and learn how you can become a part of it. Refreshments. *1-5 p.m., 338 S. Main. Free. 662-7282.*

★ **Bird Hills Hike: Sierra Club.** A hike through the local Sierra Club's adopt-a-park. Bring a trash bag for litter. *1:15 p.m. Meet at City Hall parking lot. Free. 971-3905.*

Annual Corn Roast: Ann Arbor Ski Club. Charcoal, corn, beer, wine, and pop provided. Activities include softball, volleyball, and other games. Present and prospective ski club members invited. *1:30 p.m.-dusk, Knights of Columbus field, Dexter-Ann Arbor Rd. $2. 761-3419.*

★ **Open Auditions: Ann Arbor Cantata Singers (Washtenaw Council for the Arts).** Openings for all voice parts, including soloist opportunities, for the 1983-1984 season of this local choral organization, directed by Bradley Bloom. The group's membership includes professional musicians, music students, and community members from a variety of backgrounds. Standards are high and the music is often difficult, but anyone interested in performing good music well and willing to put in the necessary time to accomplish this is encouraged to audition. The upcoming season includes performances of Beethoven's Missa Solemnis and Britten's War Requiem, as well as the annual Family Christmas Concert. *2-5 p.m. & 7-10 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free. Audition appointments requested. To make an appointment, call 995-3014 after September 5.*

★ **"New Discoveries of Ancient Chinese Bells": Friends of the Stearns Collection 2+2+2 Lecture Series.** Lecture by U-M professor of Chinese Kenneth Dewoskin. *2 p.m., U-M School of Music Recital Hall, Baits Drive (off Broadway), North Campus. Free. 763-3468.*

"Of Mice and Men": Black Sheep Theater. See 8 Thursday. 2 p.m.

★ **Monthly Meeting: Washtenaw County Historical Society.** Bethlehem United Church of Christ pastor Orval L.E. Williman talks about the history of his congregation, which was established in 1833 by the Swiss missionary Friedrich Schmid and is now celebrating its 150th anniversary. *2:30 p.m., American Legion Bldg., 1035 S. Main. Free. 663-8826, 663-5281.*

FILMS

AAFC. "Lolita" (Stanley Kubrick, 1962). James Mason, Sue Lyon, Peter Sellers. Adaptation of Nabokov's novel. Nat. Sci., 6:30 & 9:15 p.m. **CFT. "Bringing Up Baby"** (Howard Hawks, 1938). Cary Grant, Katharine Hepburn. Mich., 5:10 & 9 p.m. **"Philadelphia Story"** (George Cukor, 1940). Cary Grant, Katharine Hepburn, James Stewart. Mich., 7 p.m. **CG. "The Apartment"** (Billy Wilder, 1960). Jack Lemmon, Shirley MacLaine. Lorch, 7 p.m. **"Some Like It Hot"** (Billy Wilder, 1959). Marilyn Monroe, Tony Curtis, Jack Lemmon. Lorch, 9:20 p.m. **CLC. "Porky's"** (Bob Clark, 1981). Adolescent hijinks. SA, 2 & 5 p.m. **C2. "The Seven Samurai"** (Akiro Kurosawa, 1954). Toshiro Mifune. Japanese, subtitles. AH-A, 8 p.m.

12 MONDAY

★ **Pachelbel's Canon: Hillel/St. Mary's Student Chapel/Canterbury Loft/Campus Chapel/Lord**

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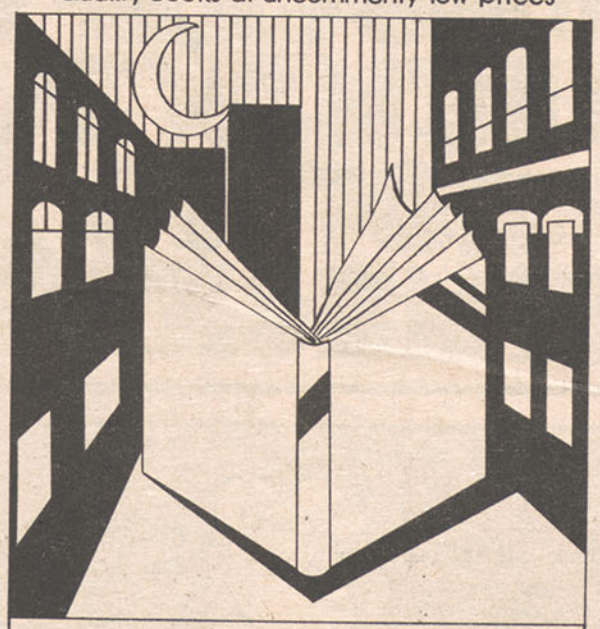

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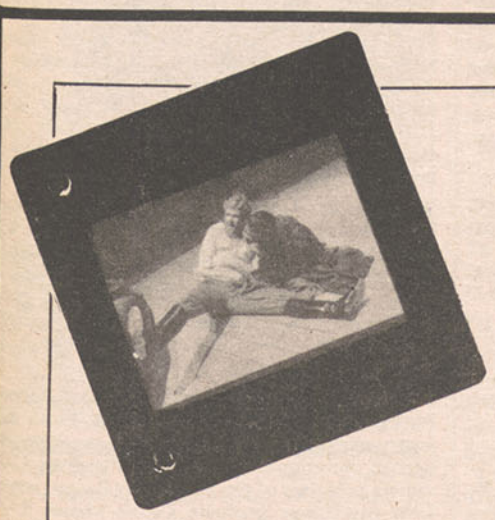

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"The Social Roots of Our Fiscal Crisis": Ann Arbor Trust Lunch and Learn. Talk by Federal Reserve Bank of Atlanta president William F. Ford. *Noon, Campus Inn. $6 (includes lunch). Reservations required by September 9. 994-5555, ext. 206.*

★**Hispanic Art: U-M Hispanic Heritage Week.** Display of works by four local Latino artists. Collages showing the history of Latino art in Michigan by George Vargas, paper sculpture by Zaneta Vargas, impressionistic acrylic paintings by Nora Mendoza, watercolors by Hector Perez, and photographs by Julio Perazza. *1-5 p.m., U-M Alumni Center, 200 Fletcher. Free. 763-9044, 764-9128.*

★**Volunteer Opportunities Information Session: U-M Hospitals.** Also September 15 (7 p.m.) and September 20 (4 p.m.). A chance to learn about the types of services for which volunteers are needed at University Hospital. *7 p.m., Main Hospital Amphitheater. Free. 763-5500.*

★**Monthly Meeting: Ann Arbor Cage Bird Club.** Slide presentation and discussion of the American Federation of Aviculture national convention held this August in Chicago. Birds on display, raffle, refreshments. All invited. *7:30 p.m., Burns Park Community Center, 1320 Baldwin. Free. 769-0245.*

★**Strategy Meeting: Washtenaw Committee Against Registration and the Draft.** Planning for fall activities. All invited. *7:30 p.m., First Unitarian Church, 1917 Washtenaw. Free. 482-0546.*

★**Monthly Meeting: Ann Arbor Recorder Society (Washtenaw Council for the Arts).** Beginning to advanced players of the recorder and other early instruments invited. *8 p.m., Forsythe School Band Room, 1655 Newport Rd. Free. 662-8374.*

★**"Eternal Life": U-M Program on Studies in Religion.** Lecture series by the influential and controversial German Catholic theologian Hans Kung, who is a U-M visiting professor of religious thought this fall. Kung is also delivering the opening lecture at the U-M Martin Luther Conference (see 26 Monday listing), and he is sometimes referred to as "the new Luther." Like Luther, Kung has suggested changes and corrections in accepted theological dogma for which he has incurred the wrath of his superiors. In one book, for instance, he went so far as to challenge the dogma of papal infallibility. He has a large following in the U.S. More than 1,000 people attended his last lecture in Ann Arbor a few years ago.

Tonight's opening lecture is given by U-M Program on Studies in Religion director David Noel Freedman. Kung lectures every Monday night from September 19 through November 28. *8-10 p.m., Modern Languages Bldg. Auditorium 3. Free. 764-4475.*

FILMS

No films.

13 TUESDAY

★**Recycle Ann Arbor.** See 1 Thursday and accompanying map. Collection date for area "B," bounded by Arborview, Miller, and Maple.

★**Morning Coffee: Coterie-Newcomers Club of Ann Arbor.** Informal; children welcome. Coterie is open to all who have moved or returned to Ann Arbor within the past two years. *10 a.m., 315 John St. Free. For directions, call 996-4533.*

General Membership Meeting: The Embroiderers' Guild of America-Ann Arbor Chapter. Nellie Yost, a nationally known quilter from North Platte, Nebraska, is in the area for the World in Quilting Show at Meadowbrook. Tonight she presents a slide program showing "Flower Baskets in Petit Point," a patchwork quilt made by her mother, Grace Snyder, in 1944. This quilt, which took 16 months to complete, is made of 87,789 pieces of small fabric sewn together. Followed by discussion of the programs planned for the coming year by this non-profit educational organization which meets twice a month for meetings and workshops on various types of needlework. Prospective new members invited; annual membership is $15. Also, from 1 to 7 p.m., a quilt show featuring quilts made by Guild members ($1). *7:30 p.m., Zion Lutheran Church, 1501 W. Liberty. $1. 668-8013.*

★**Bi-Weekly Meeting: Ann Arbor Camera Club.** Bob Merlin of the West Oakland Camera Club presents a program on lighting and his techniques for taking pictures of people. Merlin, who has photographed thousands of young models, explains what types of lighting and positions are most flattering for different people. All invited. *7:30 p.m., Forsythe School, 1655 Newport Rd. Free. 971-6478.*

★**Bench Show: Huron Valley Rose Society.** All are invited to bring in roses out of their yards. Those who enter vote to select winners in each of four categories: hybrid tea, floribunda, grandiflora, and miniature. No prizes; this event is designed as a learning experience. After the voting, one or more of the Rose Society's judges explain their choices. Also, if you are growing roses and don't know what variety they are, bring one in and have it identified. *7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 971-2031.*

★**"The Bodily Nature of Man as Outlined by Spiritual Science": Rudolf Steiner Institute.** First in a series of weekly lectures by Ernst Katz on general topics considered from the point of view of Rudolf Steiner's "spiritual science," also known as anthroposophy. No previous knowledge of Steiner's work is necessary, but the topics in the series will follow Steiner's basic book, *An Outline of Occult Science.* All invited. *8-10 p.m., 1923 Geddes. Free. 662-6398.*

FILMS

AAFC. "Z" (Costa-Gavras, 1969). Yves Montand, Irene Papas. French, subtitles. AH-A, 7 p.m. **"State of Siege"** (Costa-Gavras, 1973). Yves Montand. French, subtitles. AH-A, 9:20 p.m. **CG. "Dick Tracy"** (Ray Taylor & Allan James, 1937). First two episodes in a serial to be shown Tuesdays during the fall term. Lorch, 6:30 p.m. **"The Cabinet of Dr. Caligari"** (Robert Weine, 1919). Expressionist classic about an evil magician. Lorch, 7:20 p.m. **"Our Hospitality"** (Buster Keaton, 1923). Silent comedy. Lorch, 8:20 p.m.

14 WEDNESDAY

★**Cooking Technique Class: Kitchen Port.** Lenore Mattoff demonstrates how to make cooked jellies from prepared juices. *Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

6th Annual Banquet: Ann Arbor Area Chapter of Ducks Unlimited. Buffet dinner. Also, auction of original wildlife paintings and prints, hand-carved decoys, guns, and other items; raffle of a microcomputer, cordless phone, guns, and more; and assorted door prizes. Founded in 1937 to improve the habitat of nesting waterfowl, primarily in Western Canada, Ducks Unlimited raises money to preserve wetlands and to buy land on which to dig artesian wells that provide waterfowl with water in periods of drought. *6 p.m. (cash bar), 7:30 p.m (dinner), Weber's Inn. $30 (couple, $50) includes annual membership dues. To make a reservation, call 973-6585 (M-F 9 a.m.-5 p.m.).*

★**"Hijos de Atzlan": U-M Hispanic Heritage Week.** Mexican folk dances by this Ann Arbor area troup. Followed by an introduction of U-M Hispanic staff and student organizations and a reception for the dancers. *6:30-7:15 p.m. (performance), 8 p.m. (reception), Stockwell Dorm main lounge (off Observatory at N. University Court). Free. 763-9044, 764-9128.*

"Women and Science Workshop": U-M Center for Continuing Education of Women. Panel and group discussion on career opportunities for women in various science fields. Panelists: U-M visiting professor of physics Beverly Berger, recent U-M psychology graduate Denise Meisel, U-M dentistry professor Marilyn Woolfolk, and General Motors industrial engineer Judy JBara. *7-9:30 p.m., Michigan League Vandenberg Room. Free. 764-2382.*

★**"Zeroing in on the Causes of Your Distress: An Introduction to Psychokinesiology."** Rebirther and therapist Bob Egri discusses a new technique using muscle testing to diagnose and clear underlying causes of emotional distress. *7:30-9:30 p.m., 1402 Hill (at Olivia). Free. Enrollment limited to 10. For reservations, call 665-6924.*

FILMS

CFT. "Spellbound" (Alfred Hitchcock, 1945). Ingrid Bergman, Gregory Peck. Mich., 7:35 p.m. **"Notorious"** (Alfred Hitchcock, 1946). Ingrid Bergman, Gregory Peck. Mich., 9:30 p.m. **CG. "Iphigenia"** (Michael Cacoyannis, 1977). Adaptation of the classical tragedy. Greek, subtitles. Lorch, 7 & 9:20 p.m. **CLC. "Life of Brian"** (Terry Jones, 1980). Monty Python spoof of the New Testament. SA, 7:30 & 9:30 p.m. **C2. "The Chosen"** (Jeremy Paul Kagan, 1982). Rod Steiger. Adaptation of Chaim Potok's novel about an encounter between an Americanized and a Hassidic Jew. MLB 3; 7 & 9 p.m.

15 THURSDAY

★**Recycle Ann Arbor.** See 1 Thursday and ac-

companying map. Collection date for area "G," bounded by Platt, Washtenaw, US-23, and Packard.

★**Starving Artist Sale: Canterbury Loft.** Also, September 16–17. Paintings, drawings, photographs, and some small sculpture by various local artists, all priced at $15 or less. Aimed primarily at students looking to decorate their apartments, but everyone is invited. *Noon–6 p.m., Canterbury Loft, 332 S. State. Free admission. 665–0606.*

Ann Arbor Recreation Department Registration. In-person registration for fall activities, including league and team sports, senior adult programs, special education recreation programs, and a wide range of classes from ventriloquism, cartooning, and scuba to lifetime fitness, aikido, mountain dulcimer, and jazz. Brochures available at banks, libraries, city and county buildings, and schools. Mail-in registrations due by September. *6–7:30 p.m. Pioneer High School East Cafeteria. Fees vary. 994–2326.*

★**"Where the Hunger Walk Money Goes": Interfaith Council for Peace.** Talk by Church World Service Southeast Asia director Douglas Bean. This year's Hunger Walk is scheduled for October 9. Tonight's talk preceded by a potluck dinner. Bring a dish to pass and your own table service. Beverages provided. *6:30 p.m. (potluck), 7:30 p.m. (talk), First Baptist Church, 512 E. Huron. Free. 663–1870.*

"Movements in Space." A video presentation on spiritual dance as performed by Murshida Vera Corda, who for fifty years has served as a murshid, or spiritual leader, in the Sufi Order of the West. Refreshments. *7–10 p.m. $2 donation. Reservations requested. For reservations and location, call 662–9624.*

★**Monthly Meeting: Washtenaw Council for the Arts.** Program to be announced. A chance for local artists and arts organizations to meet each other and exchange ideas and information. All invited. *7:30 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. Free. 996–2777.*

The Michigan Union Ballroom hosts Queen Ida and the Bontemps Zydeco Band, Thurs., Sept. 15.

Queen Ida and the Bontemps Zydeco Band: The Ark/U-M Office of Major Events. Queen Ida is the first female band leader in the zydeco tradition, a music in which a distinctive zigzag beat is crossed with joyful, driving Cajun melodies mixed with elements drawn from jazz, blues, reggae, rock, and even Western swing. Queen Ida sings lead vocals and plays button accordion, an instrument imported by Bavarian immigrants who settled in southwest Louisiana in the 1880's. She is backed by a fiddle, triangle, and guitar ensemble characteristic of Cajun music, along with the washboard, bass, and drums added by the Afro-American blues tradition. This music is virtually impossible not to dance to, which is why this show is being moved from The Ark, where Queen Ida made her Ann Arbor debut last spring, to the Michigan Union Ballroom. Cash bar. *8 p.m., Michigan Union Ballroom. Tickets $6 at Schoolkids, the Michigan Union Ticket Office, and at the door. 761–1451.*

"Wisdom Amok": A.P.E. Theater. See 8 Thursday. Trueblood Theater. 8 p.m.

"Of Mice and Men": Black Sheep Theater. See 8 Thursday. 8:15 p.m.

FILMS

AAFC. "A Boy and His Dog" (L.Q. Jones, 1975). Futuristic sci-fi. AH-A, 7 & 10:20 p.m. **"Village of the Damned"** (Wolf Rilla, 1960). Sci-fi chiller. AH-A, 8:40 p.m. **CFT. "Looking for Mr. Goodbar"** (Richard Brooks, 1977). Diane Keaton, Richard Gere. Mich., 7:05 p.m. **"American Gigolo"** (Paul Schrader, 1980). Richard Gere. Mich., 9:30 p.m. **CG. "Citizen Kane"** (Orson Welles, 1941). Orson Welles. With the Welles short, "Hearts of Age" (1934). Lorch, 7 & 9:20 p.m. **CLC. "Moonraker"** (Louis Gilbert, 1979). Roger Moore as James Bond. SA, 7:30 & 9:30 p.m. **MED. "Straw Dogs"** (Sam Peckinpah, 1971). Dustin Hoffman. Nat. Sci., 7 p.m. **"Cool Hand Luke"** (Stuart Rosenberg, 1967). Paul Newman, George Kennedy. Nat. Sci., 9 p.m.

16 FRIDAY

★**U-M Women's Golf: Lady Wolverine Invitational.** Continues through September 18. *8 a.m., U-M Golf Course. Free. 763–2159.*

★**Starving Artist Sale: Canterbury Loft.** See 15 Thursday. Noon–6 p.m.

★**"Grupo Teatral Jose Alfaro": U-M Hispanic Heritage Week.** This community theater group from Detroit presents a puppet show about the problems faced by a migrant boy when he goes to school. Also, a dramatic monologue by the group's 84-year-old leader, Jose Alfaro, about a man who faces death for having killed and robbed to feed his family. *7:30–8:30 p.m., Michigan Union Ballroom. Free. 763–9044, 764–9128.*

Ars Musica. Also, September 18. Ann Arbor's nationally renowned original-instruments baroque orchestra opens its 12th season with two new members, cellist Enid Sutherland, a prominent local viola da gamba teacher and player, and bassoonist Thomas Sefcovic, who has previously played with Pastiche, a Detroit woodwind quintet, and with the early 70's rock band Emerson, Lake, and Palmer. (For news of Ars Musica's burgeoning artistic reputation and financial success, see the article in the Arts & Entertainment section of "Update.") The program: Mozart's "Eine Kleine Nachtmusik," Vivaldi's La Notte (a musical description of a nightmare) featuring flutist Michael Lynn and bassoonist Sefcovic, the Dramatic Suite from Rameau's opera Dardanus, and Beethoven's Trio No. 1 in E flat major for fortepiano, violin, and violoncello, featuring Penelope Crawford on her new fortepiano. This is Ars Musica's first performance of a work by Beethoven. *8 p.m., Bethlehem United Church of Christ, 423 S. Fourth Ave. Tickets $5–$11 at the Michigan Theater after Labor Day. 662–3976.*

"Wisdom Amok": A.P.E. Theater. See 8 Thursday. Trueblood Theater. 8 p.m.

"Of Mice and Men": Black Sheep Theater. See 8 Thursday. 8:15 p.m.

★**All-Latino Dance: U-M Hispanic Heritage Week.** Dance to the music of La Juventad, a Detroit band which plays Mexican and other Latino dance music. *9 p.m.–2 a.m., Michigan League Ballroom. Free. 763–9044, 764–9128.*

FILMS

ACTION. "The Shining" (Stanley Kubrick, 1980). Jack Nicholson, Shelley Duvall. MLB 4; 7 & 9:30 p.m. **AAFC. "An Officer and a Gentleman"** (Taylor Hackford, 1982). Richard Gere, Debra Winger. MLB 3; 7 & 9:30 p.m. **CFT. "Casablanca"** (Michael Curtiz, 1942). Ingrid Bergman, Humphrey Bogart, Dalio. Mich., 7:05 & 10:35 p.m. **"Play It Again, Sam"** (Herbert Ross, 1972). Woody Allen, Diane Keaton. Mich., 5:30 & 9 p.m. **CG. "The Discreet Charm of the Bourgeoisie"** (Luis Buñuel, 1972). Surreal social comedy satirizing the bourgeoisie, the clergy, and the military. French, subtitles. Lorch, 7 & 9 p.m. **CLC. "Pink Floyd: The Wall"** (Alan Parker, 1982). Film adaptation of the rock LP. SA, 7:30, 9:30 & midnight. **C2. "The Year of Living Dangerously"** (Peter Weir, 1983). Mel Gibson. Nat. Sci., 7 & 9:15 p.m.

17 SATURDAY

★**Recycle Ann Arbor.** See 1 Thursday and accompanying map. Collection date for area "Z," bounded by Main, Liberty, Wagner, and Valley-Dexter-Huron.

Canoe Instructional Clinic: Ann Arbor Parks Department. See 10 Saturday. 10 a.m.–noon.

★**"Challah": Kitchen Port.** Lenore Mattoff demonstrates how to make Jewish braided egg bread. *11 a.m.–noon, Kitchen Port (Kerrytown). Free. 665–9188.*

★**Regular Meeting: Ann Arbor War Tax Dissidents/World Peace Tax Fund.** Program includes planning priorities and strategies for the coming year, exchange of information concerning the Tax Equity and Fiscal Reform Act of 1982, and evaluation/revision of the group's literature and

THE MAJOR EVENTS OFFICE PRESENTS

Roger Whittaker
Tues., Oct. 4
8:00pm
Hill Auditorium
Tickets: $15 $13, $11

Franken & Davis
Thurs., Oct. 6
8:00pm
Power Center
Tickets: $8.50

Chuck Mangione
And
The Chuck Mangione Quartet
Thurs., Oct. 13
8:00pm
Hill Auditorium
Tickets: $11.50, $10.50, $9.50

Joan Baez
Thurs., Oct. 20
8:00pm
Hill Auditorium
Tickets: $9.50, $8.50

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BEST OF BROADWAY

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT
by Webber and Rice
November 3-5
What Webber and Rice did for the gospels in JESUS CHRIST SUPERSTAR, and for Evita Peron in EVITA, they have done for the biblical story of Joseph and his brothers (Andrew Lloyd Webber also wrote the Broadway smash CATS). Currently on Broadway, where it has been since January 1982, JOSEPH boasts a cast of over thirty performers, lavish sets and costumes, and a large orchestra. The music is brightly innovative, the lyrics clever and humorous, and the dancing energetic and exciting. All in all, JOSEPH is one of the most visually and musically satisfying Broadway musicals in years.

CRIMES OF THE HEART
by Beth Henley
February 16-18
Winner of the Pulitzer Prize and Drama Critics Circle Award, CRIMES OF THE HEART, is a fun house of accelerating, rollicking misfortune, a family drama filled with love, eccentricities, and southern Gothic humor. The three McGrath sisters gather together in Hazelhurst, MS, when the youngest of them shoots her bigwig, politico husband in the stomach because, as she explains, "I just didn't like his stinking looks." The eldest sister is thirty years old and painfully aware of her lack of romantic prospects; the headstrong middle sibling has returned from a crushing failure in Hollywood. As they tease and provoke each other and revel in shared memories and forgotten dreams, the audience is treated to "a play rich with wisdom about the way people respond to life."
(Penguin Books)

MICHIGAN ENSEMBLE THEATRE

THE RIVALS
by Richard Brinsley Sheridan
October 5-9; 13-16
A riotous comedy of manners satirizing the social conventions of the 18th century—conventions hopelessly timeless. Sheridan's City of Bath is populated with perhaps the greatest collection of comic characters ever to entertain an audience. The dauntless Captain Absolute must dodge not only his father, but also the swaggering Lucious O'Trigger, the braggard Acres, the elusive Ensign Beverley, and the Mistress of the *Mal A Propos*, Mrs. Malaprop, all for the love of Lydia Languish. Sheridan proves once and for all that love isn't just a game—it's a full fledged sport!

BUTLEY, by Simon Gray
January 24-25; February 2-5
Professor Butley spends most of his time hiding from his students and colleagues in his College of London office. He can't stand Milton, hates tutorials, and loves nursery rhymes. Gray's brilliantly comic dialogue is both exquisite and frank, and characterizes Butley as an aging man, still unsure of himself and his place in life. His growing frustration leads to contempt for Anna, his wife, and bitter humor towards Joey, his protege and now colleague. Amid the fragments of his relationships, Butley uses his sparkling wit and mastery of language to keep his head above it all. An evening of humor laced with sadness, BUTLEY is a peak in Simon Gray's career, and one of Britain's most successful recent exports.

MISS JULIE, by August Strindberg
March 7-11; 15-18
The masterpiece that shattered traditional barriers and opened the way for 20th century drama. This taut and tragic work transcends all labels in its dramatic examination of the elemental and inevitable conflict between men and women. A surreal thread connects real lives to real events, making the play at once fascinating and horrifying. A challenge to theatre artists and audiences throughout the world, MISS JULIE is a "must see" for all theatre lovers.

CHILDREN, by A. R. Gurney
March 21-25; 29-April 1
A contemporary comedy, sensitive and gutsy, CHILDREN explores the disintegration of life within a wealthy WASP family, a widow and two of her three children, summering at their vacation home on an island off the coast of Massachusetts. Two events add complexity to their once simple lives—Mother plans to remarry, and the brother who "never really did fit in" returns to the house with his family. Through humorous but intense conflict, the siblings and their mother soon are forced to realize that their world of beaches and tennis courts is as subject to decay as the world they strive to hide from. A masterful work by one of America's most fascinating playwrights, currently represented in New York with MIDDLE AGES and the long running DINING ROOM.

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handouts. Bring a sack lunch; beverages provided. *Noon–3 p.m., Wesley Foundation Pine Room, 602 E. Huron at S. State. Free. 663–2655.*

★**Starving Artist Sale: Canterbury Loft.** See 15 Thursday. Noon–6 p.m.

German Park Oktoberfest. Old-fashioned German dinners served á la carte (approximately $5). Imported and domestic wine and beer on sale. Dancing to the music of Wendell Bauer and the Tune Mixers. *4–11 p.m. (no admittance after 10 p.m.), German Park, Pontiac Trail (7 miles north of Ann Arbor; look for the banners & signs marking the entrance). $2 (under 12, free; ages 12–18, $2; ages 18–21, $3). No one under 18 admitted without parent or legal guardian. 769–0048 (weekends).*

Contra, Quadrille, and Square Dances: Cobblestone Country Dancers. All dances taught; beginners welcome. Live music. *6–8 p.m. (19th century styles: free); 8 p.m.–midnight (contemporary styles: $2.50). Webster Community Hall, across from Webster Church on Webster Church Rd. (Take Miller west to Zeeb, north to Joy, north onto Webster Church.) 662–9325.*

Autumn Harvest Equinox Vegetarian Dinner: Yoga Center. Menu includes squash nut casserole, corn chowder, home-baked bread, and more. Followed by live music and other entertainment. *7 p.m., 203 E. Ann. $4 donation. 769–4321.*

"Wisdom Amok": A.P.E. Theater. See 8 Thursday. Trueblood Theater. 8 p.m.

Swingin' A's Square Dance Club. Square dance with guest caller Ken Bower of California. *8–11 p.m., Forsythe School, 1655 Newport Rd. $6. 662–6673, 663–3172.*

"Of Mice and Men": Black Sheep Theater. See 8 Thursday. 8:15 p.m.

FILMS

ACTION. "Cat People" (Paul Schrader, 1982). Nastassia Kinski, Malcolm McDowell. MLB 4; 7 & 9:15 p.m. **AAFC. "Three Stooges I."** Larry, Moe, and Curly. Nat. Sci., 7 p.m. **"Abbott & Costello Meet Frankenstein"** (Charles Barton, 1948). Abbott & Costello. Nat. Sci., 8:40 p.m. **"Three Stooges II."** Five more comedy shorts, all different from the 7 p.m. show. Nat. Sci., 10:20 p.m. **CFT. "Casablanca"** (Michael Curtiz, 1942). Ingrid Bergman, Humphrey Bogart, Claude Rains, Dalio. Mich., 7:05 & 10:35 p.m. **"Play It Again, Sam"** (Herbert Ross, 1972). Woody Allen, Diane Keaton. Mich., 5:30 & 9 p.m. **CG. "The Big Sleep"** (Howard Hawks, 1946). Humphrey Bogart, Lauren Bacall. Lorch, 7 & 9:10 p.m. **CLC. "Pink Floyd: The Wall"** (Alan Parker, 1982). Adaptation of the rock LP. SA, 7:30, 9:30, & midnight.

18 SUNDAY

Antiques Market. Over 275 dealers in antiques and collectibles. This high-quality show is a monthly addiction for thousands. *8 a.m.–4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. $2. 662–9453.*

Antiques Market: Easton Management. Includes late 19th-century furniture, postcards, quilts, linens, glassware, dolls, and toys. Booths under tents in the parking lot and in the banquet rooms. Brunch available 10:30 a.m.–4 p.m. *8 a.m.–4 p.m., Sheraton University Inn. $1. 482–3000.*

★**Holiday Beach Field Trip: Washtenaw Audubon Society.** Field trip to see migrating hawks and hummingbirds at this provincial park south of Windsor, about 20 miles from Point Pelee. *8 a.m. Meet at Pittsfield School parking lot, 2543 Pittsfield Blvd. Free. 995–4357.*

★**St. Joseph River Day Trip: Canoesport.** Day-long trip on the St. Joseph River. Bring your own canoe and picnic lunch. *9 a.m. Meet at Veterans Park. Free. 996–1393.*

"Good Life: Fall, Food, and Fantasy": Ann Arbor Bicycle Touring Society Ride of the Month. Ride to Portage Lake Campground through the most scenic portions of the Waterloo Recreation Area. "A" (100 mile), "B" (80 mile), "C" (62 mile), and "C–" (40 mile) rides. Includes catered lunch and special entertainment. *9 a.m. Meet at old Amtrak Station. $3 donation. For reservations, call 663–4726 ("A"), 769–0022 ("B"), or 434–2030 ("C" & "C–").*

Scramble Golf Tournament: Ann Arbor Parks Department. Each member of a three-golfer team hits each shot, with the best ball selected for the next shot. *10 a.m., Leslie Golf Course. $50 per team. Reservations required. 668–9011.*

★**"A Year on the Broads: A 19th-Century Interlude": Ann Arbor Unitarian Fellowship.** Ann Arbor Public Schools media specialist Francis Lyman discusses his experience as an exchange teacher in England. *10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971–8638.*

Harvest Festival at Cobblestone Farm: Ann Arbor Parks Department/Project Grow/Washtenaw County Cooperative Extension Service/Interfaith Council for Peace. Folk dancing, honey harvest, herb display, and demonstration of food preservation techniques. Also, potluck meal featuring homegrown foods at 1 p.m.; potluck participants should bring a dish to pass and place settings. County Cooperative Extension Service judges award certificates for prize produce and canned goods. *Noon–7 p.m., Cobblestone Farm, 2781 Packard Rd. Free. (Admission to historic farm house: adults, $1; youth & seniors, 50¢). 994–2928.*

"A Family Affair": Washtenaw County League for Planned Parenthood. Picnic food (hot dogs, hamburgers, baked beans, cole slaw, apple pie, orange drink, beer, and wine), strolling musicians and mimes. Also, Daryl Hurst's magic show (including sale of balloon animals and magic kits), face painting by Ozone House for a small charge, a visit by Chuck E. Cheese, and a raffle. *Noon–4 p.m., Farmers' Market, 315 Detroit St. $6.50 (children 12 and under, $4.50) includes everything except beverages and face painting. 996–4000, ext. 38.*

★**Champagne Opening: Abracadabra Jewelry.** The public is invited to sip champagne and to enjoy the results of Abracadabra's recent remodeling. The store's interior and exterior have been designed by the U-M Interior Design Department's senior class, custom-made cabinets have been designed and built by Ann Arborite David Fauman, and the front wrought-iron sculpture has been designed and blacksmithed by John Gill. Also, new jewelry by Abracadabra jewelers: owner Steve Lesse, manager Douglas Bacon, and local goldsmiths Don Allen and Ellen Radding. *1–5 p.m., 205 E. Liberty. Free. 994–4848.*

Old West Side Homes Tour: Old West Side Association. The homes on this year's tour vary greatly in style, but in each instance the owners have created an individualized living space which harmonizes with the home's surroundings and history. The tour includes 1310 Lutz (Hank Bednarz), a mid-thirties Tudor-style bungalow to which sundecks and a hot tub have been added; 1013 W. Liberty (Patrick and Leah Dobel), which the owners characterize as a "mock Tudor/1920's block home," and which features period furnishings and many of the original fixtures, including Art Deco kitchen linoleum; 715 W. Washington (Jane and Gene Hopkins), a 1911 German vernacular farmhouse extensively restored and furnished with family heirlooms and pieces designed by the Hopkinses themselves; 201 Mulholland, Townhouse #6 (Neil Hurst and Jurgen Buchner), part of a townhouse complex which began its life as a trolley barn for the city; 639 Turner Park Court (Susan Pollans and Alan Levy), built by a stonemason during the Depression as a coach house and workshop and converted in 1970 into a stone cottage; and 1009 W. Liberty (John and Marsha Chamberlin), a sizable 10-room home which began as a four-room box (two up and two down), and which the present owners have extensively remodeled. *1–6 p.m. Tour begins at St. Paul's Lutheran Church, Liberty and Third. Tickets $3.50 (seniors, $2.50) in advance and $4.50 day-of-the-tour. 668–7935.*

★**Folk Music Community Picnic: Ann Arbor Council for Traditional Music and Dance (Washtenaw Council for the Arts).** Come play music and volleyball. Bring friends, instruments, and food to share. Grills available. *2 p.m.–dark, Island Park shelter. Free. 769–1052.*

"Of Mice and Men": Black Sheep Theater. See 8 Thursday. 2 p.m.

4th Annual Country & Western Benefit: Washtenaw County Sheriff's Department. Featured performers are Gary Morris, who has had a string of recent top ten hits, including "The Love She Found in Me" and "Velvet Chains," the #1 song of 1982; Billie Jo Spears, a ballad singer best known for her 1975 hit, "Blanket on the Ground"; and newcomer Kenny Davis. To benefit the sheriff's Air, Fire, and Training Committee. *3, 6, & 9 p.m., Michigan Theater. $13 for the family (2 adults & up to 4 children), $11 for couples, $6 for individuals. Likely to sell out in advance. For advance tickets, call 769–0168.*

"Flesh and the Devil": Ann Arbor Silent Film Society. Clarence Brown's 1927 film stars Greta Garbo and John Gilbert in what is generally regarded as the best of their many screen pairings. Also, selected short subjects to be announced. *3 p.m., Weber's Inn. $2 (members, $1). 761–8286.*

Ars Musica. See 16 Friday. 8 p.m.

John Hammond. Critics rate Hammond among the best interpreters of country blues masters like Robert Johnson, Blind Boy Fuller, and Sleepy John Estes. Like them, he performs solo, accompanying himself on blues harp and various guitars, including a Martin 6-string, a National Steel Standard, and a dobro. Hammond's singing, always compelling, has grown more cred-

ible, as the imitatively stylized attack of his early (mid-1960's) recordings has gradually given way to a more authentic, natural-voiced approach to his classic material. Three sets. *9:30 p.m., Joe's Star Lounge, 109 N. Main. $5 at Schoolkids and Joe's. 665-JOES.*

FILMS

CG. "The Stranger" (Orson Welles, 1946). Orson Welles, Loretta Young, Edward G. Robinson. Lorch, 9:05 p.m. **"Odd Man Out"** (Carol Reed, 1948). James Mason, Kathleen Ryan. Lorch, 7 p.m. **C2. "Return of the Secaucus 7"** (John Sayles, 1980). Reunion of 60's radicals. MLB 4; 7 & 9 p.m.

19 MONDAY

Artspace Registration: U-M Artists and Craftsmen Guild. Registration begins today for Artspace fall classes, including photography, drawing, graphic design, jewelry, weaving, leaded glass, silkscreen, watercolors, acrylic painting, figure drawing, drawing from the right side of the brain, ceramics, knitting, bookbinding, and Chinese brush painting. Classes begin October 3. *7:30 a.m.–7:30 p.m., Michigan Union Ticket Office. $45 U-M faculty & staff, $40; U-M students, senior citizens, $32), plus lab fees for some courses. 763–4430.*

★ **Tot Storytimes Registration: Ann Arbor Public Library.** Registration for the Tuesday (9:30–10 a.m. or 10:30–11 a.m.) and Thursday (10–10:30 a.m. or 11–11:30 a.m.) morning series of storytimes for two-year-olds only that begin October 4 and 6. The program includes storytelling, songs, and finger plays. Each child must be accompanied by an adult who assists in the storytelling. The tot storytimes fill up almost instantly, so register early. *9 a.m., Ann Arbor Public Library (main library only), S. Fifth Ave. at E. William. Registration must be in person. 994–2345.*

★ **Storytimes Registration: Ann Arbor Public Library West Branch.** Storytimes for pre-schoolers 3 years old and up begin the week of October 3 at the main library and all three branches. Registration (in-person or by phone) is required only for the West Branch storytimes (Tuesdays 9:30–10 a.m. & Wednesdays 2:30–3 p.m.). Registration is not required for storytimes at the main library (Tuesdays 7–7:30 p.m. & Wednesdays 10:30–11 a.m.), the Loving Branch (Wednesdays 9:30–10 a.m. & Thursdays 10:30–11 a.m. & Thursdays 1:30–2 p.m.), or the Northeast Branch (Tuesdays 10:30–11 a.m. & Thursdays 2:30–3 p.m.). These storytimes are more loosely structured than those for 2-year-olds (see above listing), with longer stories. An adult must be present in the library during the storytime session but need not attend. *9 a.m., Ann Arbor Public Library West Branch. Free. 994–1674.*

★ **"Locating and Identifying Books for the Preschool Child": Ann Arbor Public Library.** Registration begins today and continues through October 1 for this 4-session introduction to children's literature taught by the prominent author of children's books, Joan Blos. Sessions are held Tuesday evenings in October, 7:30–9 p.m. Enrollment limited. *9 a.m., Ann Arbor Public Library. Free. Register in person or by phone. 994–2345.*

★ **"Around the World in Six Days": Kitchen Port.** A series of cooking demonstrations by Kitchen Port cooking experts in conjunction with Kerrytown's Open House Week. Today, Lenore Mattoff demonstrates how to make pizza. *Noon–1 p.m. (except Sept. 24, 11 a.m.–noon), Kitchen Port (Kerrytown). Free. 665–9188.*

★ **"A Cultural Program for the Roman Empire: Art and Architecture in the Augustan Age": U-M Thomas Spencer Jerome Lectures.** First in a series of lectures and seminars by University of Munich professor of classical archaeology Paul Zanker. In addition to today's opening lecture, the series also includes two seminars in 207 Tappan Hall (September 22 & 27, 4–5:30 p.m.), and a concluding lecture in Angell Hall Auditorium D (September 28, 4–5 p.m.). The public is invited. *4 p.m., Angell Hall Auditorium D. Free. 764–0360.*

The Free University: Canterbury Loft. Announcement of more than a dozen courses on various aspects of social change for human liberation to be offered this fall. All courses begin the week of September 25 and run for five weeks. All courses are offered free of charge. *For information, call 665–0606.*

Auditions and Crew Sign-Ups: Ann Arbor Recreation Department Junior Theater (Washtenaw Council for the Arts). Auditions and crew sign-ups today and September 21 for a Thanksgiving weekend production of "Puss 'n' Boots," an original musical by Ann Arbor's prolific Tom Simonds, who will also direct. Anyone in grades 7–12 eligible to audition or sign up for work on sets, costumes, lighting, and publicity. Also, Huron High School drama teacher Jan Koengeter

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offers a two-day workshop on techniques for preparing for auditions (September 17–18, 3–5:30 p.m.; $10). *7 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. $15 (no charge to audition). 994–2326.*

★**"Consumer's Eye Night": Ann Arbor Art Association.** First in a series of programs designed to enlighten the public about distinctions within a particular art medium. Tonight, local potter I.B. Remsen discusses different kinds of clay, the properties of each, how forms are made, and what technical aspects to look for in purchasing a piece. *7:30 p.m., Ann Arbor Art Association. 117 W. Liberty. Free. 994–8004.*

★**"How to Meditate": SYDA Foundation.** Introductory lecture, chanting, instruction, and practice led by newly appointed Ann Arbor SYDA director Swami Apurvananda. *8–9:20 p.m., 1522 Hill. Free. 994–5625.*

"Eternal Life": U-M Program on Studies in Religion. See 12 Monday. Tonight is the first lecture by Hans Kung. 8–10 p.m.

★**Guild House Poetry Series.** Every Monday. One or two local poets to be announced read from their work. *8 p.m., 802 Monroe. Free. 662–5189.*

★**U-M Guest Organ Recital.** Wolfgang Oehms, cathedral organist at Trier (Germany) Cathedral, performs works by German composers and original improvisations on a submitted melody. A specialist in improvisation, Oehms is also famous for his lectures and recordings on a bamboo organ located in the Phillipines. *8:30 p.m., Hill Auditorium. Free. 763–4726.*

FILMS

MED. "Caddyshack" (Harold Ramis, 1980). Chevy Chase, Bill Murray, Rodney Dangerfield, Ted Knight. MLB 3; 7 & 9 p.m.

20 TUESDAY

★**Recycle Ann Arbor.** See 1 Thursday and accompanying map. Collection date for area "C," bounded by Brooks, Miller, Maple, and M-14-Newport-Huron River Drive.

★**"Around the World in Six Days": Kitchen Port.** See 19 Monday. Today, Margot Outcalt demonstrates spaetzle, a German noodle. Noon–1 p.m.

★**Dog Training and Care Clinic: Humane Society of Huron Valley.** Topics include your dog's personality, feeding, household behavior, housebreaking, crating, chewing, grooming, health care, and basic obedience. Questions welcomed. *7–8:30 p.m., 3100 Cherry Hill Rd. (off Plymouth, east of US-23). Free. 662–5545.*

"Learn to Meditate in One Evening": U-M Renaissance Universal Club. Local Renaissance Universal president Kirk Cuthbert shows how to meditate for self-realization and relaxation, along with a bit of philosophy. Bring a blanket to exercise on. *7–10 p.m., Michigan Union Anderson Room A. $2 donation. 971–6882 (eves.).*

★**"Living Happily Ever After: How to Make Your Marriage Work": U-M Hospitals Health Night Out.** Lecture/discussion by U-M Hospitals Marital Therapy Clinic founder and director Peter Martin and Clinic social worker Ruth Rowse. Refreshments. *7:30 p.m., Michigan League Ballroom. Free. 763–6954.*

★**Bi-Weekly Meeting: Ann Arbor Camera Club.** U-M and Lansing Community College photography instructor Fred Crudder discusses "Symbolism in Photography." *7:30 p.m., Forsythe School, 1655 Newport Rd. Free. 971–6478.*

★**Monthly Meeting: Ann Arbor League of Women Voters.** Group discussion of how best to achieve national security, including such options as arms control and increased military or economic aid to U.S. allies. All invited. *7:30 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 973–9294, 482–3729.*

★**"The Soul Nature of Man": Rudolf Steiner Institute.** See 13 Tuesday. 8–10 p.m.

★**Pigs with Wings Coffee Cabana.** An assortment of classical, folk, and rock music, poetry and possibly fiction readings, and maybe some dance. Specific performers to be announced. *10 p.m.–midnight, Halfway Inn, East Quad (Church St. entrance). Free. Anyone interested in performing should call 764–3685.*

FILMS

AAFC. "Late Spring" (Yasujiro Ozu, 1949). Japanese, subtitles. AH-A, 7 p.m. **"Une Femme Douce"** (Robert Bresson, 1969). French, subtitles. AH-A, 9 p.m. **CG. "Dick Tracy."** See 13 Tuesday listing. Episode 3. Lorch, 6:30 p.m. **CG/C2. "Blow-Up"** (Michelangelo Antonioni, 1967). David Hemmings, Venessa Redgrave. Lorch, 7 & 9:05 p.m.

21 WEDNESDAY

★**"Around the World in Six Days": Kitchen Port.** See 19 Monday. Today, Joelle McFarland of Monahan's Seafood Market demonstrates sushi, Japanese marinated raw fish. Noon–1 p.m.

★**Original Movie Posters: Michigan Union.** Also September 22–23. Exhibit and sale of original publicity posters for films starring Bogart, Astaire and Rogers, Valentino, and other Hollywood favorites. *10 a.m.–6 p.m., Michigan Union. Free Admission. 763–5900.*

★**Deborah Gabrion-Gould: Kerrytown Open House Week.** Performance by this local harpist. *Noon–2:30 p.m., Kerrytown courtyard. Free. 665–9188.*

★**"Urine Control": Turner Geriatric Clinic.** Program on urine control problems of the elderly and how to deal with them presented by U-M Continence Clinic professors Carolyn Brink and Thelma Wells. *1–3:30 p.m., St. Francis Auditorium, E. Stadium at St. Francis Drive. Free. 764–2556.*

Auditions and Crew Sign-Ups: Ann Arbor Recreation Department Junior Theater. See 19 Monday. 7 p.m.

★**"Birds in the Home": Washtenaw Audubon Society Monthly Meeting.** Presentation by members of the Ann Arbor Cage Bird Club. All invited. *7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 662–3571.*

★**General Meeting: Coterie-Newcomers Club of Ann Arbor.** Old, new, and prospective members invited to meet new friends and learn about activities planned for the coming year. Coterie is open to all who have moved or returned to Ann Arbor within the past two years. *7:30 p.m., Women's City Club, 1830 Washtenaw. Free. 996–3954.*

★**Leo Vroman: Netherlands-America University League.** The current Dutch poet laureate reads from his work. Refreshments. *8 p.m., U-M International Center, 306 Monroe. Free. 763–6865.*

Mickle Maher (at bat), Jeff Walker (catching), and Jay Frost (umpiring) play demented baseball in A.P.E. Theater's "Wisdom Amok," Sept. 8–10, 15–17, and 21–25.

"Butterflies Are Free": Ann Arbor Civic Theater (Washtenaw Council for the Arts). Also, September 22–24. The Civic theater opens its 1983–1984 season with Leonard Gershe's exemplary boy-meets-girl comedy about two young people living next door to each other in a New York City apartment house who help each other to grow up. The boy is a blind man who wants to be a songwriter but has yet to learn to manage himself without the help of his overprotective mother. The girl is an aspiring actress who refuses to accept the necessity of serious commitments. A fast-paced drama, with lots of bright one-liners. Directed by Burnette Staebler, with a four-person cast of Dean Napolitano, Tracy Komarmy, Ann Antell, and Thom Johnson. *8 p.m., Lydia Mendelssohn Theater. Tickets $6 (Wed., Thurs., & Sat. matinee), $7 (Fri.–Sat.), $5 for seniors (Wed. & Sat. matinee only) at the Civic Theater, 338 S. Main, and at the door. 662–7282.*

Greg Ross and Friends: Ann Arbor Council for Traditional Music and Dance House Concert (Washtenaw Council for the Arts). English, Irish, and American folk music performed by one of the area's finest folk guitarists, accompanied by a few friends. *8 p.m., 702 Linda Vista (off Miller, just east of Newport). Small donation. 769–1052.*

"Wisdom Amok": A.P.E. Theater. See 8 Thursday. Performance Network. 8 p.m.

FILMS

CFT. "Picnic at Hanging Rock" (Peter Weir, 1975). Three girls and their teacher disappear dur-

ing a school outing in Victorian Australia. Mich., 7:30 p.m. **"The Plumber"** (Peter Weir, 1978). Taut mixture of psychological terror and black humor. Mich., 9:30 p.m. **CG. "As You Desire Me"** (George Fitzmaurice, 1932). Greta Garbo, Melvyn Douglas. Lorch, 7 p.m. **"Jezebel"** (William Wyler, 1938). Bette Davis, Henry Fonda. Lorch, 8:30 p.m. **CLC. "And Now For Something Completely Different"** (Ian McNaughton, 1972). The Monty Python troupe. SA, 7:30 & 9:30 p.m. **C2. "Tout Va Bien"** (Jean-Luc Godard, 1972). French, subtitles. MLB 3; 7 p.m. **"A Very Curious Girl"** (Nelly Kaplan, 1970). MLB 3; 8:45 p.m.

22 THURSDAY

★**Ann Arbor Chamber of Commerce Soap Box.** Program on the new Private Industry Council (PIC), which sets policy for the new county-wide successor of Ann Arbor's TEC/CETA program, the former local conduit for federal jobs and job training dollars. Coffee & rolls. *7:30–9 a.m., Briarwood Hilton. Free. Reservations required. 665–4433.*

★**"Around the World in Six Days": Kitchen Port.** See 19 Monday. Today, Lenore Mattoff demonstrates crepes. Noon–1 p.m.

★**31st Annual Book Sale: American Association of University Women.** Thousands of books at bargain basement prices. Most paperbacks are 50¢, most hardbacks $1. Strong on high-quality children's books, light fiction, and literary classics. A few collectibles. Proceeds to support graduate fellowships for women. *Noon–9 p.m., Michigan Union Ballroom. Free admission. 761–1927.*

★**Fall Reception: International Neighbors.** A chance to greet newcomers and old friends and sign up for activities during the coming year. International Neighbors is a 21-year-old group of local women organized to welcome women from other countries who are living in Ann Arbor temporarily. Nursery care provided. All area women welcome. *1–3:30 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 662–0626.*

★**Walking Clinic for Seniors: U-M Department of Family Practice.** A chance for older people to learn about the benefits of a walking program and how to start one for themselves. *2–3 p.m., Senior Citizens Center, McKinley St., Chelsea. Free. Preregistration requested. 475–9830.*

★**Monthly Meeting: Citizens Association for Area Planning.** Discussion of land-use pressures and policies regarding growth in the townships bordering Ann Arbor. Also, update of Ann Arbor zoning and of plans for high-tech parks in Ann Arbor and Superior Townships. *7:30 p.m., Ecology Center, 417 Detroit St. Free. 665–7632.*

★**"City Planner vs. City Planning": Ann Arbor Democratic Party Monthly Meeting.** Panel and group discussion of the role of city planning. Panelists are Franz Mogdis, a former Democratic mayoral candidate and one of the developers of the new Goodyear's; Doris Preston, a member of the city Planning Commission and Democratic Fifth Ward chairwoman; and Steve Coy, an activist in Arrowwood's efforts to resist syndication and preserve its cooperative status. All invited. *8 p.m., Ann Arbor Public Library. Free. 662–2187.*

★**Full Moon Meditation Ceremony.** Stanley Zurawski, proprietor of a local isolation tank, leads all who are interested in "establishing contact with our Higher Self and thereby having access to the Universal Consciousness." All invited. *8 p.m., Friends Meeting House, 1420 Hill. Free. 434–7445.*

Ray Charles: Eclipse Jazz (Washtenaw Council for the Arts). A rhythm & blues legend for more than thirty years, Charles is the chief inventor of the R&B idiom that came to be known as "soul." In his spare time, he has also figured as a major force in rock 'n' roll and has recorded two magnificent albums translating country & western classics into his own blues-based mode. Opening act is Detroit's Marcus Belgrave Sextet, which includes the fine blues guitarist Robert Penn and is led by trumpeter Belgrave, who performed with Ray Charles' orchestra for five years. *8 p.m., Hill Auditorium. Tickets $8.50–$10.50 available beginning September 6 at the Michigan Union Ticket Office, Hudson's, and Wherehouse Records. 763–6922.*

"A Man's a Man": The Brecht Company. Also September 23–25 and 30 and October 1–2, 7–9, and 14–16. Formed by U-M Residential College students and faculty in 1979, the original Brecht Company produced two summer shows before disbanding in 1980. It has recently re-formed as a private, non-profit corporation, currently in residence at the Residential College, with many of the original members, including director Bob Brown,

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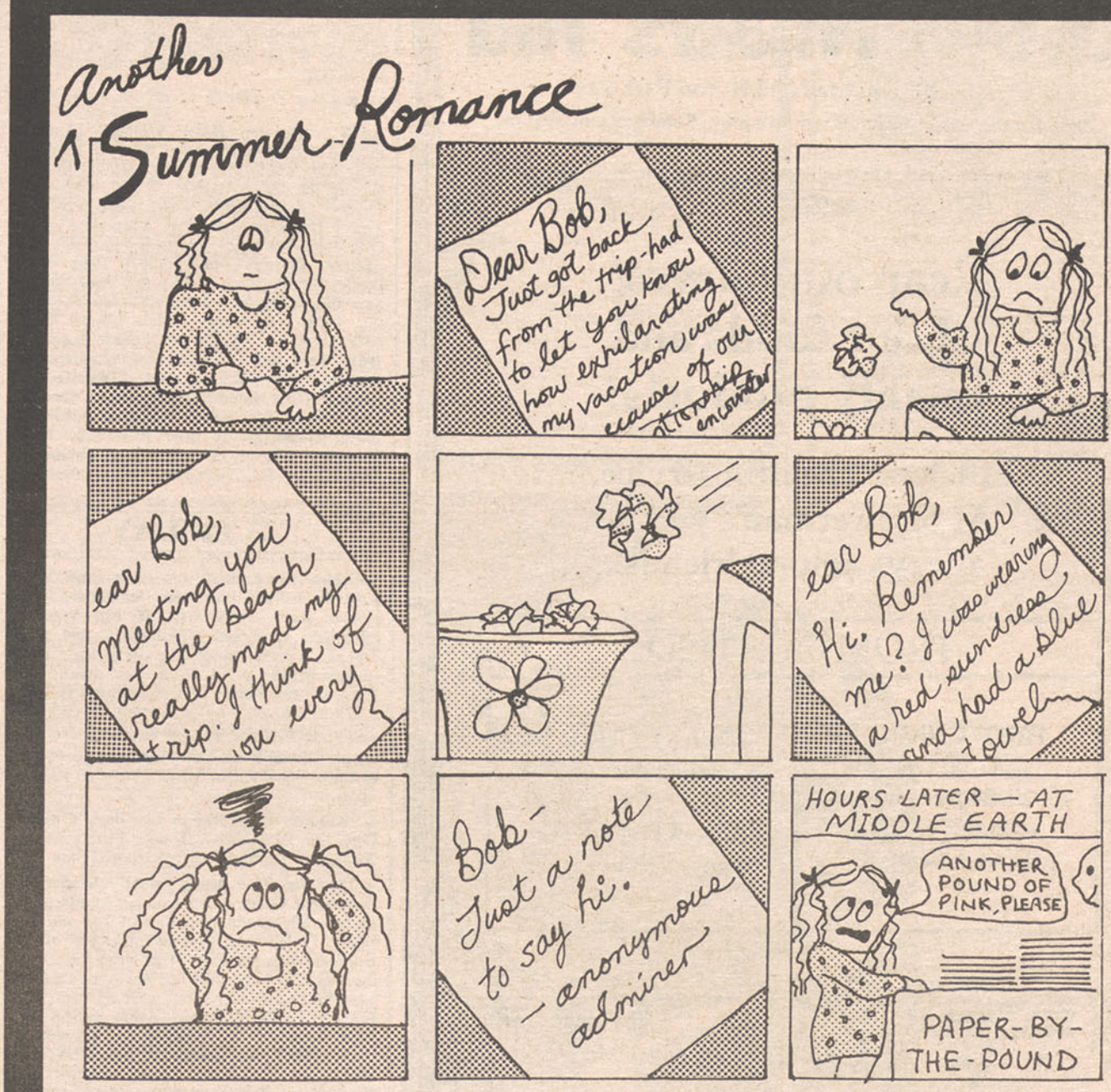
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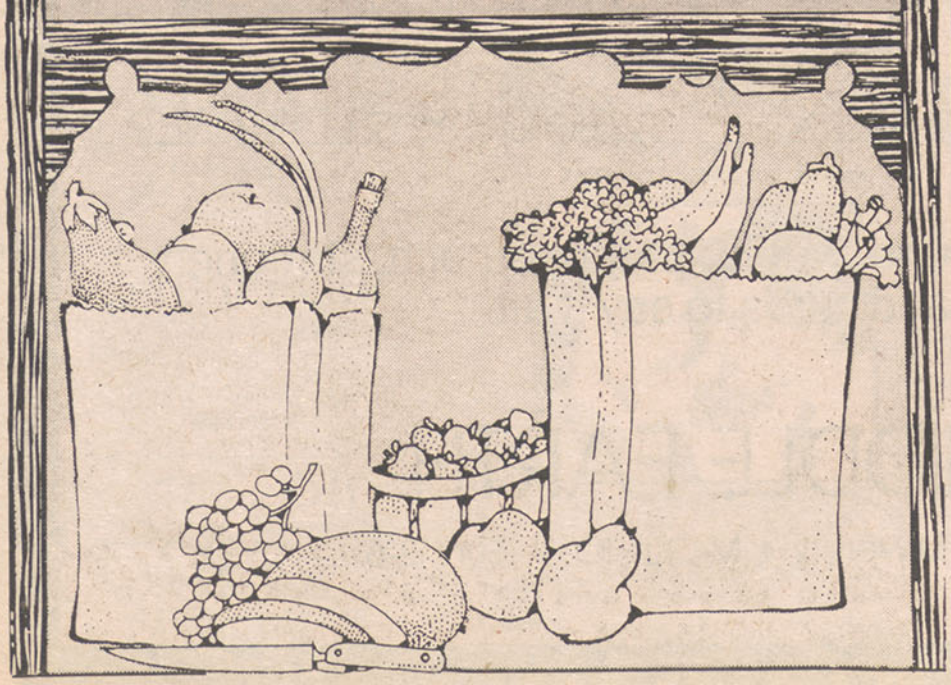

who has returned to Ann Arbor after 18 months at Chicago's Wisdom Bridge Theater. Set near a British military encampment in India, "A Man's a Man" is Brecht's 1926 comedy about an Irish docker who is conscripted into the British army, where he is transformed from a meek servant into a bloodthirsty killer. Rich social satire, with lots of physical comedy. Stars Martin Walsh, Jeff Wine, and Blake Ratcliffe. *8 p.m., Residential College Auditorium, 701 East University. $5 at the door. Group tickets available in advance. 763-0169.*

"Butterflies Are Free": Ann Arbor Civic Theater. See 21 Wednesday. 8 p.m.

"Wisdom Amok": A.P.E. Theater. See 8 Thursday. Performance Network. 8 p.m.

"Of Mice and Men": Black Sheep Theater. See 8 Thursday. 8:15 p.m.

Bad Manners: Prism Productions. English ska-based band that first emerged in the late 70's on the Two Tone label with the Specials and Madness, two other principals in the English ska revival. Ska is a more high-strung, speedier predecessor of Jamaican reggae. Bad Manners' new LP, "Klass," features a host of lively originals and irreverent covers of "Wooly Bully" and "Monster Mash." Opening act is Ann Arbor's own ska-based favorites, SLK (who do no slouch of a cover of Bad Manners' "Inner London Violence"). *9:30 p.m., Second Chance, 516 E. Liberty. Tickets $8.50 at Schoolkids, P.J.'s Used Records, Where House Records, and Hudson's. 99-MUSIC.*

FILMS

AAFC. "Rocking Horse Winner" (Anthony Pelissier, 1950). Adaptation of the D.H. Lawrence short story about a small boy with a knack for picking the horses. AH-A, 7 p.m. **"Sons and Lovers"** (Jack Cardiff, 1960). Dean Stockwell, Trevor Howard, Mary Ure. Adaptation of the D.H. Lawrence novel. AH-A, 9 p.m. **CFT. "Bedazzled"** (Stanley Donen, 1967). Peter Cook, Dudley Moore. Mich., 7:35 p.m. **"And Now for Something Completely Different"** (Ian McNaughton, 1972). The Monty Python troupe. Mich., 9:30 p.m. **CG. "Yojimbo"** (Akiro Kurosawa, 1961). Tongue-in-cheek samurai epic. Japanese, subtitles. Lorch, 7 & 9 p.m. **CLC. "Diamonds Are Forever"** (Guy Hamilton, 1971). Sean Connery as James Bond. SA, 7:30 & 9:30 p.m. **MED. "A Little Romance"** (George Roy Hill, 1979). Laurence Olivier, Diane Lane, Thelonious Bernard. Nat. Sci., 7 & 9 p.m.

23 FRIDAY

★**Clinton Fall Festival.** Also, September 24-25. Activities include Lost Arts Demonstrations of pioneer crafts, more than 100 arts and craft exhibitors, food and refreshments, and more. Tonight, a performance by country singer Kathy Kitchen (6:30-8 p.m.) and a street dance to the music of two bands to be announced (8 p.m.-1:30 a.m.). *10 a.m.-1 a.m., Clinton, 30 miles west of Ann Arbor on US-12. All events free. 973-2970.*

★**31st Annual Book Sale: American Association of University Women.** See 22 Thursday. 10 a.m.-7 p.m.

★**"Around the World in Six Days": Kitchen Port.** See 19 Monday. Today, Lenore Mattoff demonstrates Chinese stir-fry. Noon-1 p.m.

★**"You and Your Aging Parent": Glacier Hills Retirement Center.** Two seminars conducted by Barbara Silverstone, co-author of *You and Your Aging Parent* and executive director of The Benjamin Rose Institute, which serves the needs of the frail elderly and their families in the Cleveland area. Emphasis on the frail older relatives' problems during the afternoon session and on problems arising in the relationships between the younger family and elderly family members in the evening session. *2-4 & 7-9 p.m., Chrysler Center Auditorium, Bonisteel Blvd., North Campus. Free. 769-6410, ext. 30.*

★**U-M Field Hockey vs. Northwestern.** *4 p.m., Ferry Field. Free. 763-2159.*

2nd Annual Fall Festival: St. Mary's Parish of Chelsea. Three-day festival features an arts and craft sale, baked goods, children's activities and games (including a computer center), raffle of a 1983 Dodge Aries and other prizes, and various entertainments. Also, Las Vegas casino games and dancing to live country and rock music (Fri.-Sat. 8 p.m.-midnight; Sun. 3-7 p.m.), and dinner specials for under $5 each day (Fri. 5 p.m.: spaghetti dinner; Sat 3-7 p.m.: roast beef dinner; Sun. 1-5 p.m.: chicken dinner). *5 p.m.-midnight, 14200 Old U.S. 12, Chelsea. Free admission. 475-9470, 475-7561.*

★**Footloose: Kerrytown Open House Week.** Also, September 24. Performance by this classy, versatile, and very popular local country swing and bluegrass quartet. *5:30 & 7 p.m., Kerrytown courtyard. Free. 665-9188.*

★**Space Shuttle Integrated: Missions 7 and 8: AstroFest Program 127.** Dr. Sally Ride became the first American woman to fly into space in the seventh Space Shuttle mission last June; she also happens to have been our first *astrophysicist* to fly (a fact she considers more important). That seventh mission was by far the most complex in the Shuttle program to date. It involved the launch of Canadian and Indonesian communications satellites from *Challenger* to orbits much higher, which already is considered routine, though just a couple of missions earlier it was the ultimate challenge. Then too it was the first time in history a satellite was released from a manned vehicle in space, flew complex maneuvers with it, then was *retrieved* and returned to Earth—after obtaining data that just happen to include the first, and utterly spectacular pictures of a Shuttle Orbiter flying in space. We'll show them to you along with amny more magnificent slides and movies.

As I write this, Shuttle's *eighth* mission hasn't happened yet but is planned to occur before AstroFest 127. If so, we'll have at least a first report on it for you. It's scheduled to include the first black American to fly in space, aerospace engineer Dr. Guion Bluford—and also to be the first Shuttle to take off at night. We'll also have a preview for you of Mission *nine*—the first Spacelab flight, a scientific bonanza, a landmark in international cooperation—*if* it works.

AstroFest is my monthly series of lectures (thorough but non-technical) and films, sponsored by U-M's Exhibit Museum and Department of Aerospace Engineering. The assumption is that you have no previous science background but are interested enough in finding out about the incredible Universe science is revealing to us that you'll listen long enough to me to start at the beginning and go right on up to the frontiers. Our programs are normally three hours long, and we get 400 to 500 people for each. *—Jim Loudon*

7:30 p.m., Modern Languages Bldg. Auditorium 3. Free. 994-3966.

Footloose performs at Kerrytown, Sept. 23-24, and at the Farmers' Market Fall Festival, Sept. 25.

★**Full Moon Paddle: Canoesport.** Bring your own canoe. *8 p.m., Pickerel Lake access, off Hankard Rd. (north of N. Territorial). Free. 996-1393.*

★**4th Annual Benefit Auction: Michigan Community Theater Foundation.** A festive and fun-filled occasion, even for those who come only to watch the humorous bantering between local auctioneers Jerry Helmer and Lloyd Braun and the bidding audience. A wide assortment of donated merchandise and services, including a day's sailing for two out of the Detroit Yacht Club, two Ann Arbor Chamber Orchestra season tickets, a custom-made handwoven cocoon (lady's outer garment), two exercise bicycles, and lots more. Wine and cheese preview party, with "silent auction" paper auction, 6:30-8 p.m. *8 p.m., Michigan Theater. Free admission. 668-8480.*

"Butterflies Are Free": Ann Arbor Civic Theater. See 21 Wednesday. 8 p.m.

"A Man's a Man": The Brecht Company. See 22 Thursday. 8 p.m.

"Wisdom Amok": A.P.E. Theater. See 8 Thursday. Performance Network. 8 p.m.

"Of Mice and Men": Black Sheep Theater. See 8 Thursday. 8:15 p.m.

FILMS

ACTION. "Them" (Gordon Douglas, 1954). James Whitmore, James Arness. Nat. Sci., 7:30 p.m. **"The Day the Earth Stood Still"** (Robert Wise, 1951). Michael Rennie, Patricia Neal. Nat. Sci., 9:15 p.m. **AAFC. "Flesh Gordon"** (Howard Ziehm & Michael Benveniste, 1975). X-rated parody of old Flash Gordon serials. MLB 4; 7 & 10:20 p.m. **"What's Up, Tiger Lily?"** (Senkichi Tanizuchi & Woody Allen, 1966). Parodistic redubbing of a Japanese spy thriller. MLB 4; 8:40 p.m. **CG. "Looking for Mr. Goodbar"** (Richard Brooks, 1977). Diane Keaton, Richard Gere. Lorch, 7 & 9:30 p.m. **CLC. "Tootsie"** (Sydney Pollack, 1982). Dustin Hoff-

man, Jessica Lange, Terri Garr. SA, 7:30, 9:30 & midnight. **C2. "The Night of Shooting Stars"** (Paolo Vittorio Taviani, 1982). AH-A, 7 & 9 p.m.

24 SATURDAY

★**Fall Workshop: Friends of the Matthaei Botanical Gardens.** Learn how to trim wreaths and make dried arrangements, and make these and other unusual items for the Friends' Fall Sale in November. *9 a.m.–noon, Room 125, Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 764–1168.*

★**31st Annual Book Sale: American Association of University Women.** See 22 Thursday. 9 a.m.–noon.

3rd Annual Run-Walk-Crawl-athon for Cystic Fibrosis: U-M Air Force ROTC Arnold Air Society/Real Ale Company of Chelsea. Run, walk, or crawl a 10 km (6.2-mile) course from Gallup Park to benefit the Cystic Fibrosis Clinic at U-M Mott Children's Hospital. Plaques and medals to first three male and female finishers. T-shirts to all pre-registered entrants. *9:30–10 a.m. (check-in), 10 a.m., Gallup Park. Mail $7 check payable to The Cystic Fibrosis Foundation, along with name, address, and T-shirt size, to Arnold Air Society, AFROTC, North Hall, U-M, Ann Arbor 48109. 769–4770 (after September 2).*

★**Clinton Fall Festival.** See 23 Friday. 10 a.m.–1 a.m. Special events today are a fun run ($1) and a 5-mile run ($7) at 9 a.m. (7:30 a.m. check-in; to register, call Fred McCrate at 517–456–7441; an antique car show and a tractor pull at 10 a.m.; a horse show at 1 and 4 p.m.; a black powder shoot in the afternoon; parachutists, hot air balloons, and model airplanes by the Ann Arbor Falcons in the afternoon; a bluegrass festival from noon to 9 p.m. with Stoney Creek, Homegrown Grass, Deadwood, and Northwind Grass; and a street dance from 8 p.m. to 1:30 a.m.

Canoe Instructional Clinic: Ann Arbor Parks Department. See 10 Saturday. 10 a.m.–noon.

★**Big Ten Field Hockey: Northwestern vs. Purdue.** *11 a.m., Ferry Field. Free. 763–2159.*

★**Footloose: Kerrytown Open House Week.** See 23 Saturday. 11:30 a.m. & 2 p.m.

2nd Annual Fall Festival: St. Mary's Parish of Chelsea. See 23 Friday. Noon–midnight.

★**"Around the World in Six Days": Kitchen Port.** See 19 Monday. Today, Lenore Mattoff demonstrates pita bread with hummus, a Mediterranean chickpea mash. Noon–1 p.m.

"Butterflies Are Free": Ann Arbor Civic Theater. See 21 Wednesday. 2 & 8 p.m.

Swingin' A's Square Dance Club. See 10 Saturday. 8–11 p.m.

"Wisdom Amok": A.P.E. Theater. See 8 Thursday. Performance Network. 8 p.m.

"A Man's a Man": The Brecht Company. See 22 Thursday. 8 p.m.

"Of Mice and Men": Black Sheep theater. See 8 Thursday. 8:15 p.m.

FILMS

ACTION. "Monty Python and the Holy Grail" (Terry Gilliam & Terry Jones, 1976). Monty Python parody of the King Arthur legend. MLB 3; 7, 8:45, & 10:30 p.m. **AAFC. "Blade Runner"** (Ridley Scott, 1982). Harrison Ford. AH-A, 7 & 9:20 p.m. **CG. "48 Hours"** (Walter Hill, 1983). Eddie Murphy, Nick Nolte. Lorch, 7, 8:45, 10:30 p.m. **CLC. "Tootsie"** (Sydney Pollack, 1982). Dustin Hoffman, Jessica Lange, Terri Garr. SA, 7:30, 9:30, & midnight. **C2. "Monty Python's Meaning of Life"** (1983). The latest Monty Python comedy. Nat. Sci., 7 & 9 p.m. **MED. "Body Heat"** (Lawrence Kasdan, 1981). William Hurt, Kathleen Turner, Richard Crenna. MLB 4; 7 & 9 p.m.

25 SUNDAY

133rd Annual Hillsdale County Fair. A classically old-fashioned county fair that attracts people from throughout southern Michigan. All the usual attractions: harness races; rides; exhibits of livestock, produce, and household arts; and food. Free daytime (9 a.m.) special events include a pony pull (Sept. 26), a national heavyweight horse pull (Sept. 27), a lightweight horse pull (Sept. 28), a mule pull (Sept. 29), a farm tractor pull (Sept. 30), and a garden tractor pull (Oct. 1). Evening attractions include country & western music by the Bellamy Brothers (Sept. 26, 7 & 9 p.m.); a figure-8 demolition derby (Sept. 27, 7 p.m.); modified and super tractor pulls (Sept. 28 & 29, 7 p.m.); David Frizzell and Shelly West, the 1982 Grammy Award-winning country duo (Sept. 30, 7 & 9 p.m.); and country legend Tennessee Ernie Ford (Oct. 1, 7 & 9 p.m.). Tickets for these shows are $4.50 (Tues.–Thurs.) & $5–$7 (Mon. & Fri.–Sat.). *8 a.m.–11 p.m., Hillsdale Fairgrounds on M-34/M-99. $2 general admission (children under 14, free); $1.50 parking. For show tickets, write Hillsdale County Fair, P.O. Box 289, Hillsdale, MI. 49242. (517) 437–3622.*

★**Arboretum Field Trip: Washtenaw Audubon Society.** A walk in the U-M Arboretum to look for fall migrants. *8 a.m. Meet at the end of Washington Hts. (off Observatory). Free. 663–3856.*

Clinton Fall Festival. See 23 Friday. 10 a.m.–6 p.m. Special events today an antique car show at 10 a.m., a black powder shoot in the afternoon, and a grand parade at 2:30 p.m.

Mini Survival Course: Washtenaw County Parks and Recreation Commission Nature Walk. Beginner's course designed to give basic survival skills to families or campers who don't necessarily long for a wilderness adventure. These are good basic skills, useful even if your car should break down on a back country road for the night. Taught by WCPARC staff member Linda Wade. *10 a.m.–1 p.m., Park Lyndon South (1 mile east of M-52). $1. Reservations required. 994–2575.*

★**"Sara Teasdale": Ann Arbor Unitarian Fellowship.** EMU English professor Glenn Ruihley discusses this early 20th-century American lyric poet. *10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971–8638.*

★**U-M Field Hockey vs. Purdue.** *10 a.m., Ferry Field. Free. 763–2159.*

★**Ann Arbor Farmers' Market Fall Festival.** Items expected to be available include vegetables, fruits, baked goods, crafts, antiques, collectibles, flea market items, and refreshments. Free entertainment by magician Daryl Hurst and the bluegrass quartet Footloose. *11 a.m.–5 p.m., Farmers' Market, 315 Detroit St. Admission free. Those interested in renting a stall should call 761–1078 (Sat. & Wed. 7 a.m.–3 p.m.), or stop down at the market.*

"Mother, Woman, Child Expo": Shower of Gifts. Display booths by more than twenty local businesses and agencies offering products and services for women, mothers, and their children. Also, fashion shows, door prizes, and refreshments. Proceeds to benefit the Lamaze Childbirth Preparation Association. *Noon–5 p.m., Sheraton University Inn. $1. 662–6162.*

Canoe Race: Canoesport. Race over a lake-to-lake mystery course requiring some portages. Various age, sex, and boat classifications, including both canoes and kayaks. Merchandise prizes. *1 p.m. Start at Pickerel Lake, off Hankard Rd. (north of N. Territorial). $5 entry fee per boat. Advance registration required. 996–1393.*

2nd Annual Fall Festival: St. Mary's Parish of Chelsea. See 23 Friday. 1–9 p.m.

"Of Mice and Men": Black Sheep Theater. See 8 Thursday. 2 p.m.

Mini-Matinee Club: Ann Arbor Recreation Department. This program, first in a fall series of four, features the Goodtime Players in their original musical "Pinocchio" and a group sing led by local folk musicians Betsy Cook and Roger Marcus, who perform on guitar, dulcimer, and mandolin. Designed for children ages 4 and up. *2 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. $3 (children, $2); series tickets $8 (children, $6). 994–2326.*

★**German Language Service: Bethlehem United Church of Christ Sesquicentennial.** The entire service is conducted in German, including hymns, a choral anthem, and a guest sermon by People's Church (East Lansing) associate pastor Theodor Tuenge. *3 p.m., Bethlehem United Church of Christ, 423 S. Fourth Ave. Free. 665–6149.*

★**Arbor Haven Fundraiser.** Veteran local activist Bob Klingler is hosting a softball/soccer/volleyball picnic to help raise money to enable the Arbor Haven temporary shelter for the homeless repay a $40,000 loan advanced by the Salvation Army. Money will be raised by an auction of items brought by participants in this event. Bring your own recreation equipment, lunch & refreshments (no liquor), and an item to be auctioned. *3:30–7:30 p.m., Northside Park (corner of Pontiac Trail and Taylor Rd.). Free. 662–3555 (after 9 p.m.).*

★**U-M Faculty Violin/Piano Recital.** Violinist Jacob Krachmalnik and pianist Benning Dexter perform Beethoven's Sonata in A (Opus 30, no. 1), Schumann's Sonata in A minor, Debussy's Sonata, and Brahms Sonata in A major. *4 p.m., Rackham Auditorium. Free. 763–4726.*

"Wisdom Amok": A.P.E. Theater. See 8 Thursday. Performance Network. 6:30 p.m.

"A Man's a Man": The Brecht Company. See 22 Thursday. 6:30 p.m.

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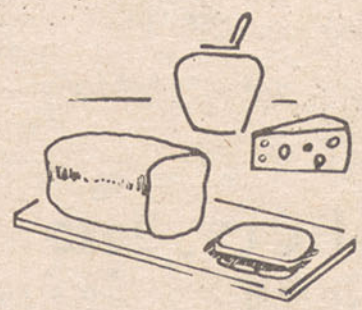

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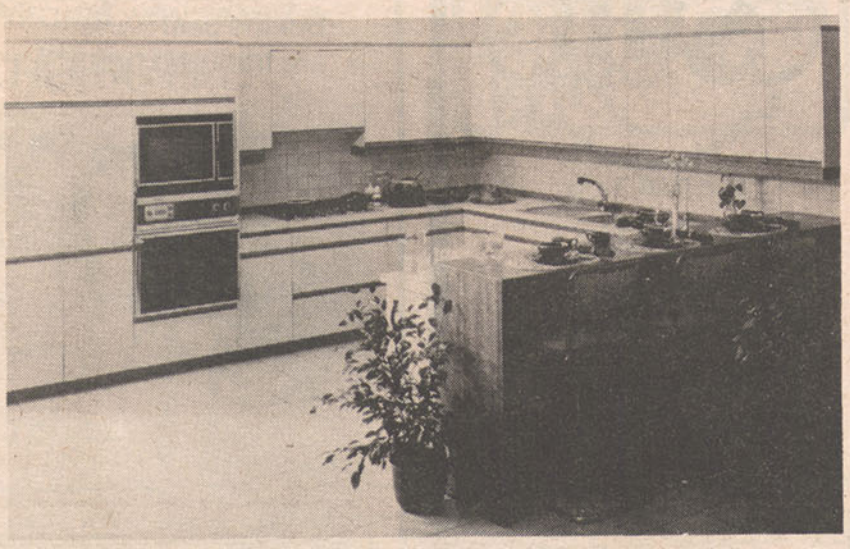

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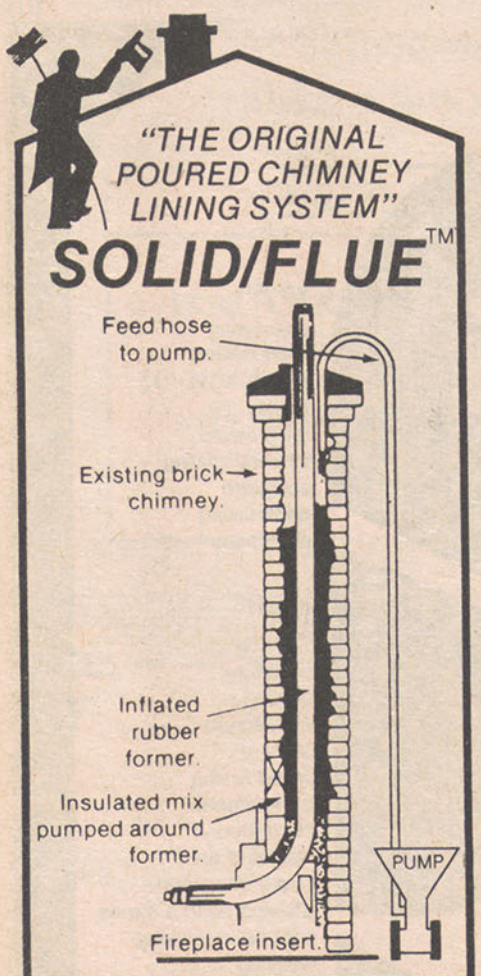

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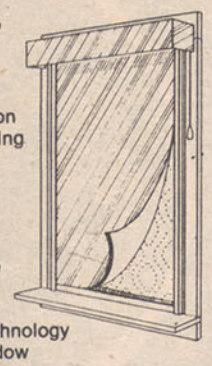

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★ **Reorganizational Meeting: Memorial Advisory and Planning Service.** Founded in the early 1960's, MAPS is dedicated to the dissemination of information concerning funeral services and to the idea that these customs should be determined by consumers rather than by funeral service providers. Until recently, MAPS has offered its services through the Ann Arbor Cooperative Society. All MAPS members and interested non-members invited to attend this meeting to explore options for a new mode of operation. *7:30 p.m., First Unitarian Church, 1917 Washtenaw. Free. 663-8665.*

FILMS

CFT. "Mr. Hulot's Holiday" (Jacques Tati, 1954). Comedy. Mich., 4 & 7:30 p.m. **"Playtime"** (Jacques Tati, 1967). Further comic adventures of Mr. Hulot. Mich., 5:30 & 9 p.m. **CG. "L'Atalante"** (Jean Vigo, 1934). French, subtitles. Lorch, 7 p.m. **"Carnival in Flanders"** (Jacques Feyder, 1935). French, subtitles. Lorch, 9:05 p.m. **CLC. "Tootsie"** (Sydney Pollack, 1983). Dustin Hoffman, Jessica Lange, Terri Garr. SA, 2 & 5 p.m. **C2. "Touch of Evil"** (Orson Welles, 1958). Charlton Heston, Janet Leigh, Orson Welles. AH-A, 7 p.m. **"Journey into Fear"** (Norman Foster, 1942). Orson Welles. AH-A, 9 p.m. **MED. "Gigi"** (Vincente Minnelli, 1959). Leslie Caron, Maurice Chevalier. MLB 4; 7 p.m. **"An American in Paris"** (Vincente Minnelli, 1951). Gene Kelly, Leslie Caron. MLB 4; 9 p.m.

26 MONDAY

★ **"The Pardon Peddler": U-M Residential College Harlotry Players.** Also, September 27-29. An early piece of Lutheran theatrical propaganda written in the 1520's by Nickolaus Manuel, this ribald farce concerns a peddler of pardons for sins who gets himself beaten up by a group of Swiss peasants. In a new English translation by Residential College drama director Martin Walsh, who also directs and plays the lead role. In conjunction with the U-M Martin Luther Conference, which starts this evening. *Noon, Hutchins Hall courtyard, U-M Law Quad. Free. 763-0176.*

★ **"The Art of the Journal: A Mirror of Personal Growth": EMU Lunch 'n' Lecture Series.** Lecture/discussion by Sharon Wysocki, excerpts from whose diary, "The Initiation of a Hack," were recently published by Harper & Row in Lyn Lifshin's collection of women's journals, *Ariadne's Thread.* Wysocki's diary chronicles her experience as one of the first women ever hired as a correctional officer in an all-male federal penitentiary. She currently teaches English at U-M-Flint. *Noon, McKenny Union Commuter Lounge, EMU Campus, Ypsilanti. Free. 487-4400.*

★ **Toxic Wastes: Ann Arbor Public Schools Community Education.** Two-part seminar tonight and September 28. Tonight, Ecology Center president John Edgren examines the social cost of toxic wastes, with specific focus on Ann Arbor. *7:30 p.m., Tappan School, 2251 E. Stadium. Free. Preregistration urged: if not enough people show an interest, the program will be canceled. 996-3189.*

Martin Luther Quinticentennial Conference: U-M College of Literature, Science, & the Arts/U-M Department of Germanic Languages. This major four-day conference, conceived and organized by U-M German professor Gerhard Dunnhaupt, brings together historians, social historians, Germanists, and theologians from around the world. The proceedings of this conference are open only to those who have registered. However, tonight's opening lecture by the German Catholic theologian Hans Kung, **"Martin Luther: An Ecumenical Challenge,"** is free and open to the public. Also, there are a number of related exhibits at U-M museums and libraries (see Galleries listings), films, and a play. The conference concludes with a banquet in the Michigan League ballroom, including a keynote address on "The Un-ecumenical Luther" by University of Tuebingen (West Germany) historian Heiko Oberman (September 29, 7 p.m.; $15). *8 p.m., Rackham Lecture Hall (tonight's opening lecture). The remainder of the conference sessions are held in the Alumni Building, 200 Fletcher. $35 ($50 after September 15); students, $20. 763-9636.*

FILMS

ACTION. "The War Game" (Peter Watkins). Effects of nuclear attack on Britain. Free. Room 126 East Quad, 8 p.m.

27 TUESDAY

★ **Recycle Ann Arbor.** See Thursday and accompanying map. Collection date for area "D," bounded by Miller, Brooks, M-14, and Main.

★ **"The Pardon Peddler": U-M Residential College Harlotry Players.** See 26 Monday. Noon.

★ **Dance Series: Michigan Union Arts Programs.** U-M dance teacher Gay Delanghe and the U-M Dancers preview new works. *Noon, Michigan Union Pendleton Room. Free. 763-5900.*

★ **U-M Women's Volleyball vs. Eastern Michigan.** *7 p.m., Central Campus Recreation Bldg. Free. 763-2159.*

"A Hunger Solution": U-M Renaissance Universal Club. Local Renaissance Universal president Kirk Cuthbert discusses the world hunger problem and explores solutions emphasizing improved food distribution. *7:30 p.m., Michigan Union Welker Room. Free. 971-6882 (eves.).*

Kithara Classical Guitar Series: The Ark. Guitarists Helene Rottenberg and Michael Casher perform works by Bach, Sor, and Ravel. *8 p.m., The Ark, 1421 Hill. $5. 761-1451.*

★ **University Symphony Orchestra.** Gustav Meier conducts Mahler's Symphony No. 6. *8 p.m., Hill Auditorium. Free. 763-4726.*

★ **"The Spiritual Nature of Man": Rudolf Steiner Institute.** See 13 Tuesday. 8-10 p.m.

FILMS

CG. "Dick Tracy." See 13 Tuesday listing. Episode 4. Lorch, 6:30 p.m. **"High Noon"** (Fred Zinneman, 1952). Gary Cooper. Lorch, 7:15 & 9 p.m. **AAFC. "Luther"** (Guy Green, 1974). Stacy Keach as Martin Luther. In conjunction with the U-M Martin Luther Conference. MLB. 3; 7 & 9 p.m.

28 WEDNESDAY

★ **Cookbook Class: Kitchen Port.** Lenore Mattoff shows how to prepare selected recipes from Howard Hillman's *Great Peasant Dishes of the World. Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★ **"The Pardon Peddler": U-M Residential College Harlotry Players.** See 26 Monday. Noon.

★ **Fall Open House: Veterans Ice Arena.** Preview of the 1983 ice skating season, with skating exhibitions and registration information from the Parks Department Instructional Skating Program, Adult Hockey, the Ann Arbor Figure Skating Club, and the Ann Arbor Youth Hockey Association. Free skating. *7:30-9:30 p.m., Veterans Ice Arena. Free. 761-7240.*

★ **Toxic Wastes: Ann Arbor Public Schools Community Education.** See 26 Monday. Tonight Ecology Center staff member Kathy Lorber talks about toxic wastes in the home. Topics include "problem" products and the consequences of dumping waste down the drain. 7:30 p.m.

Ballet Nacional Español: University Musical Society. Antonio Ruiz Soler directs this 50-member ensemble in performances of classical Spanish ballet, folk dance, and flamenco dancing. *8 p.m., Power Center. Tickets $10-$14 at Buron Tower and at the door. 665-3717.*

FILMS

AAFC. "Eleven Days in the Life of Martin Luther" (Wolf Henning Habermehl, 1982). An account of Luther's critical and decisive days in Worms, where he was told to retract his 95 Theses. In conjunction with the U-M Martin Luther Conference. Free. MLB 3; 7:30 p.m. **"Dietrich Bonhoeffer: Memories and Perspectives"** (Bain Boehlke, 1982). Explores the life of the 20th century German theologian. Free. MLB 3; 8 p.m. **CFT. "How to Marry a Millionaire"** (Jean Negulesco, 1953). Marilyn Monroe, Betty Grable, Jane Russell. Mich., 7:30 p.m. **"Gentlemen Prefer Blondes"** (Howard Hawks, 1953). Marilyn Monroe, Jane Russell. Mich., 9:15 p.m. **CG. "In Cold Blood"** (Richard Brooks, 1966). Robert Blake, Scott Wilson. Lorch, 7 & 9:30 p.m. **CLC. "Monty Python and the Holy Grail"** (Terry Jones & Terry Gilliam, 1975). Satire of the King Arthur legend. SA, 7:30 & 9:30 p.m.

29 THURSDAY

★ **"The Pardon Peddler": U-M Residential College Harlotry Players.** See 26 Monday. Noon.

★ **Music at Mid Day: Michigan Union Arts Programs.** Performance by jazz guitarist Wayne White, accompanied by Mark Boykin on string bass. *Noon, Michigan Union Pendleton Room. Free. 763-5900.*

★ **Bridal Shower Seminar: Shower of Gifts.** Series of presentations by local businesses and service agencies to help brides-to-be organize their wedding plans. Refreshments. *7 p.m., Marriott Inn, 3600 Plymouth Rd. Free. Reservations required. 662-6162.*

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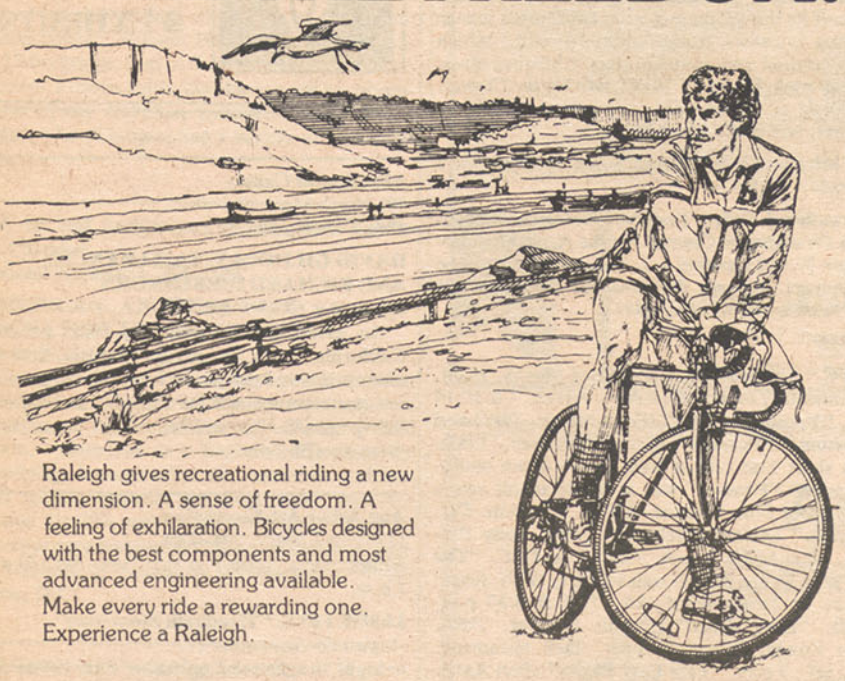

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★**Evening Coffee: Coterie-Newcomers Club of Ann Arbor.** See 13 Tuesday. A special get-together for those unable to attend daytime activities. 7:30 p.m., 2640 Traver Blvd. (off Nixon from Plymouth Rd. or Huron Pkwy). Free. 662–1937.

"Crossroads": Michigan Christian Association. Concert by this all-male quartet (with three female backing vocalists from Baltimore, Md.) which plays original and contemporary Christian music with a rock flavor. *8 p.m., Michigan Theater. tickets $2 at Logos Bookstore and the Michigan Theater. 668–8480, 994–3286.*

"Of Mice and Men": Black Sheep Theater. See 8 Thursday. 8:15 p.m.

International Video Festival: Performance Network (Washtenaw Council for the Arts. Also September 30 and October 1–2. Program details to be announced. *8 p.m., Performance Network, 408 W. Washington. $5. 663–0681.*

FILMS

AAFC. "Gates of Heaven" (Errol Morris, 1979). Documentary on pet cemeteries. AH-A, 7 & 10:10 p.m. **"Vernon, Florida"** (Errol Morris, 1981) and **"Possum O'Possum"** (Greg Killmaster, 1983). Two short that take a look at life down south. "Possum O'Possum" was a winner at this year's Ann Arbor Film Festival. AH-A, 8:30 p.m. **CG. "Psycho"** (Alfred Hitchcock, 1960). Tony Perkins, Janet Leigh. Lorch, 7 & 9 p.m. **CLC. "The Spy Who Loved Me"** (Louis Gilbert, 1977). Roger Moore as James Bond. SA, 7:30 & 9:30 p.m. **MED. "Easy Rider"** (Dennis Hopper, 1969). Peter Fonda, Dennis Hopper, Jack Nicholson. Nat. Sci., 7 p.m. **"Five Easy Pieces"** (Bob Rafelson, 1970). Jack Nicholson, Karen Black, Susan Anspach. Nat. Sci., 9 p.m.

30 FRIDAY

★**Senior Citizens Apple Festival Registration Deadline: Washtenaw County Recreation Department.** Registration deadline for this county-wide senior citizens event, which will include entertainment, square dance demonstrations, a cake walk, craft tables, bingo, nature presentations, health screening, and an apple recipe contest. Lunch will be provided by the Senior Nutrition Program. The festival will be held on October 14, 11 a.m.–3 p.m., at the Ypsilanti Township Recreation Center, 2025 E. Clark Rd. *8:30 a.m.–5 p.m. (registration hours), County Recreation Bldg., 4133 Washtenaw (entrance off Hogback). Free. 973–2575.*

★**U-M Women's Volleyball vs. Northwestern.** *7 p.m., Central Campus Recreation Bldg. Free. 763–2159.*

★**"Dreams: Windows to the Soul": School of Metaphysics.** Talk by School of Metaphysics lecturer Terry Janasik. *7:30 p.m., Red Cross Center, 2729 Packard Rd. Free. 482–9600.*

★**U-M Faculty Harpsichord Recital.** Academy of Early Music harpsichordist Edward Parmentier performs works by J.S. Bach, including toccatas in G major and G minor, a concerto in D major after Vivaldi, and a Sonata in D minor after his own violin sonata in a minor. *8 p.m., U-M School of Music Recital Hall, Baits Drive (off Broadway), North Campus. Free. 763–4726.*

"A Man's a Man": The Brecht Company. See 22 Thursday. 8 p.m.

International Video Festival: Performance Network. See 22 Thursday. 8 p.m.

"Of Mice and Men": Black Sheep Theater. See 8 Thursday. 8:15 p.m. Additional performances October 1–2.

★**Visitors Night: U-M Astronomy Department.** Lecture and film to be announced, followed by a chance to look through the Angell Hall telescope (if the sky is clear). *8:30 p.m., Angell Hall Auditorium B. Free. 764–3440.*

FILMS

ACTION. "The Exorcist" (William Friedkin, 1973). Ellyn Burstyn, Linda Blair. MLB 4; 7 & 9:15 p.m. **AAFC. "The French Lieutenant's Woman"** (Karel Reisz, 1981). Meryl Streep, Jeremy Irons. Nat. Sci., 7 & 9:20 p.m. **CFT. "East of Eden"** (Elia Kazan, 1955). James Dean, Julie Harris. Mich., 5:30 & 9:30 p.m. **"Rebel Without a Cause"** (Nicholas Ray, 1955). James Dean, Natalie Wood, Sal Mineo. Mich., 7:30 & 11:30 p.m. CLC. **"Rocky III"** (Sylvester Stallone, 1982). Sylvester Stallone. SA, 7:30, 9:30, & midnight. **C2. "The Hunger"** (Tony Scott, 1983). Catherine Deveuve, David Bowie. AH-A, 7 & 9 p.m. **MED. "A Star is Born"** (George Cukor, 1954). Judy Garland, James Mason. MLB 3; 7:30 p.m. **"A Star is Born"** (Frank Pierson, 1976). Barbara Streisand, Kris Kristofferson. MLB 3; 9 p.m.

GALLERIES & EXHIBITS

Alice Simsar Gallery
301 North Main. 665–4833.
Hours: Tues.–Sat. 10 a.m.–5 p.m.

DAVID GILHOOLY, SAM FRANCIS, AND RICHARD DIEBENKORN
September 10–October 5.

An assortment of prints by three prominent California artists, including whimsical, humorous monoprints and dry points by Gilhooly, a series of self-portrait etchings by Francis, and figurative lithographs by Diebenkorn. Also, some ceramic pieces by Gilhooly.

Ann Arbor Art Association
117 West Liberty. 994–8004.
Hours: Mon. noon–5 p.m.; Tues.–Sat. 10 a.m.–5 p.m.

JAMIE FINE: "Handbuilt Stoneware"
August 26–September 17.

Light, fragile-seeming forms with visible seams and geometric patterns reminiscent of early Native American or pre-Colombian pots. The colors, however, are contemporary, ranging from clear-toned pastels to duskier pale tones. Fine was a widely-exhibited East Coast artist before moving to Ann Arbor from Boston in 1980. This is her first solo exhibit in the Midwest. Artist's reception, September 9, 7–9 p.m. Also, Fine is offering a workshop/demonstration of her surfacing techniques in her studio on September 20, 7–9 p.m. To register ($10), call the Art Association.

WORKS BY TEACHERS
September 19–24.

Display and demonstrations by artists in various media who teach at the Art Association. This kicks off the fall session of classes for adults and youth, which begin the week of September 26.

SOUP TUREEN EXHIBIT
September 26–October 22.

Large stoneware or porcelain vessels usually used to serve soup, in a variety of designs and sizes, including some with matching bowls and ladles.

Ann Arbor Hands-On Museum
219 East Huron (entrance on North Fifth Avenue). 995-KIDS.
Hours: Tues.–Fri. 1:30–5:30 p.m.; Sat. 10 a.m.–5 p.m.; Sun. 1–5 p.m.; Tues.–Fri. morning group visits by appointment only. (Tuesday hours begin September 13.)

Two floors of science and technology exhibits for kids in the renovated old firehouse. First-floor exhibits teach self-awareness. Second-floor exhibits explore the workings of the world around us. A new "Discovery Room" features a variety of activities with natural objects (minerals, fossils, shells, etc.) and art work inspired by nature. Admission: adults, $2; children, students, and seniors, $1; families, $5.

Ann Arbor Public Library
343 South Fifth Avenue. 994–2333.
Hours: Mon. 10 a.m.–9 p.m.; Tues.–Fri. 9 a.m.–9 p.m.; Sat. 9 a.m.–6 p.m.; Sun. 1–5 p.m.

UNITED NATIONS POSTERS
All month.

In the meeting room, posters celebrating U.N. Day made by Ann Arbor schoolchildren. Sponsored by the Women's International League for Peace and Freedom.

Bentley Historical Library
1150 Beal Avenue, North Campus. 764–3482.
Hours: Mon.–Fri. 8:30 a.m.–5 p.m.; Sat. 9 a.m.–12:30 p.m.

THE BENTLEY HISTORICAL LIBRARY: A 10-Year Retrospective
September 1–November 30.

The Bentley Historical Library observes its first decade of documenting Michigan history with an exhibit of significant papers and photographs.

Blixt Gallery
229 Nickels Arcade. 662-0282.
Hours: Mon.-Fri. 10 a.m.-5 p.m.; Sat. noon-5 p.m.

19TH-CENTURY PHOTOGRAPHY
September 15-November 16.

Restrikes of 19th-century photographs using the original negatives and the original processes. Photographers: William Henry Jackson and Edward Muybridge, two of the first landscape photographers; Francis Frith, best known for his photographs of the Egyptian pyramids; and Edward Baldus, who photographed a variety of European scenes.

U-M Art and Architecture Building East Exhibition Corridor
Bonisteel Boulevard. 764-1300

AMERICAN ARCHITECTURE: INNOVATION AND TRADITION
August 22-September 28.

Photographs mounted on large panels showing the influence of local traditions on architecture in six different regions of the U.S. Also, a final section, "American as a Region," illustrates the underlying homogeneity of American culture. Each section includes buildings from the 18th through the 20th centuries, including buildings by contemporary architects. Organized by the American Institute of Architects Foundation in Washington, D.C.

U-M Center for Continuing Education of Women
350 South Thayer. 763-1353.
Hours: Mon.-Fri. 9 a.m.-5 p.m.

GERTRAUD MARIA REYNOLDS: Photographs
June-September.

Nine black and white photographs taken in the United States, Europe, and Martinique by this local artist, who owns the Art Continuum Gallery. There are people, mostly women, in each photograph, but these are not portraits. "The people are actors in the composition, and it's the quietness of the composition that is attractive to me in these photographs," says Reynolds.

Clare Spitler Works of Art
2007 Pauline Court. 662-8914.
Hours: Browsers invited; call before coming.

JER PATRYJAK: "The Extended Ego/ The Intimate Id"
September 10-October 16.

Various and unusual works on paper by this Detroit native who is now an artist-in-residence for the Williamston Community Schools near Lansing. The show includes recent one-of-a-kind books (some with poetry and other text composed by Patryjak), standing table top screens and fronts, wall reliefs, and small sculptures. Patryjak's work reflects a concern with color, structure, line, pattern, folds, hinges, and closures. Opening reception, September 10, 6-8 p.m.

William L. Clements Library
South University at Tappan. 764-2347.
Hours: Mon.-Fri. 10:30 a.m.-noon; 1-5 p.m.

THE PEACEMAKERS
The Treaty of Versailles, 1783
August 1-September 16.

The story of the peace negotiations to end the Revolutionary War through the papers of the chief British negotiator, Lord Shelburne. Includes maps, manuscripts, cartoons, and engravings. The Clements Library has the largest collection of materials on the British side of these negotiations outside of England.

THE GERMAN-AMERICANS: 300 YEARS
September 26-November 18.

Books, manuscripts, and other materials from the Clements Library collection illustrating the history and activities of German Americans in the United States.

Contemporary Graphics
548 South Main. 665-9868.
Hours: Tues.-Fri. 11 a.m.-6 p.m.; Sat. 10 a.m.-4 p.m.

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by I.B. Remsen

Tureen Exhibit
Sept. 26 - Oct. 22

Soup Contest
October 7
call for more details

ann arbor art association
117 W. Liberty 994-8004
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Hours: Mon.-Fri. 11:30 a.m.-2 a.m.; Sat. noon-2 a.m.; Sun. 5 p.m.-2 a.m.

JOHN GARLAND
August 28-September 25.
Abstract graphite drawings by this local artist.

MICHAEL SMITH
September 25-October 23.
Colorful, finely detailed abstract prints by this recent U-M School of Art graduate.

Eskimo Art, Inc.
527 East Liberty (Michigan Theater Building), Suite 202. 665-9663, 769-8424.
Hours: Tues., Wed., & Fri. 10 a.m.-2 p.m. and by appointment.

CARVINGS
All month.
Exhibit of a new shipment of recent carvings from various areas in the Eastern Canadian Arctic. Also, information on the 1983 Cape Dorset print collection, which arrives later this year, is now available.

Ford Gallery
Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487-1268.
Hours: Mon.-Fri. 8 a.m.-5 p.m.

LAWRENCE FREEMAN: Drawings
September 7-30.
Opening reception, September 7, 3-5 p.m.

Great Frame-Up Gallery
4040 Washtenaw Avenue. 971-4276.
Hours: Mon.-Fri. 10 a.m.-9 p.m.; Sat. 10 a.m.-6 p.m.; Sun. noon-5 p.m.

STAN K. SHORT
August 19-September 19.
35mm color photographs, mostly of hot air balloons, by this local artist, who also owns Light Creations Photography, Inc., of Ann Arbor.

Hatcher Library Rare Book Room
711 Hatcher Library, U-M campus. 764-9377.
Hours: Mon.-Fri. 1-5 p.m.; Sat. 10 a.m.-noon.

HIGHLIGHTS OF THE TRANSMISSION OF THE ENGLISH BIBLE
August 15-September 2.
Papyri, manuscripts, and printed bibles illustrating the transmission of the text, from the earliest manuscripts around 200 A.D. through the 1611 publication of the King James Bible.

MARTIN LUTHER
September 6-October 21.
First and early editions of Luther's writings and related works. This exhibit is prepared in observance of the 500th anniversary of Luther's birth, November 10, 1483, and in conjunction with the U-M Martin Luther Quinticentennial Conference, September 26-29 (see Events listing).

Intermedia Gallery
McKenny Union, EMU campus, Ypsilanti. 487-1268.
Hours: Mon.-Sat. exact hours to be announced.

SALLY-SASHA ROBERTS: Paintings
September 12-23.

JAMES MARKLEY AND ANDREW HENRY
September 26-October 7.
Figurative sculpture and drawings by these two EMU students.

Kelsey Museum of Ancient and Medieval Archaeology
434 South State. 764-9304.
Hours: Mon.-Fri. 9 a.m.-4 p.m.; Sat.-Sun. 1-4 p.m.

IN PURSUIT OF ANTIQUITY: Thomas Spencer Jerome and the Bay of Naples (1899-1914)
August 22-December 15.
In order to pursue a passion for Roman history, Jerome retired early from a successful Detroit law practice and moved to the island of Capri in 1900, where he lived until his death in 1914. This exhibit chronicles aspects of Jerome's life on Capri, his scholarly research, and the varied responses of Jerome and his contemporaries to the antiquities found around the Bay of Naples at the turn of the century. Artifacts and works of art on display from several major archaeological sites on the Bay of Naples include wall paintings, architectural decorations, votive objects, household and personal items, and Latin and Greek inscriptions on marble tablets which provide invaluable information on military, commercial, and personal life during Roman times.

Lotus Gallery
119 East Liberty. 665-6322.
Hours: Tues.-Sat. 11 a.m.-6 p.m.

PUEBLO POTTERY
All month.
Recent acquisitions of traditionally constructed and fired Pueblo pottery, including pieces by Maria Martinez of the San Ildefonso Pueblo, Geraldine Sandia of the Jemez Pueblo, and Janette Saho of a Hopi pueblo.

ORIENTAL ARTS
All month.
Recent acquisitions include antique Chinese carved jade jewelry and antique Japanese cloisonné.

Lotus Gallery II (lower level)

CHARLENE HANCOCK: Impressionistic Weaving
All month.
Floor and wall pieces by this local artist whose work is known for its fine, subtle color sense, influenced by Impressionist painting.

Museum of Art
South State at South University. 763-1231.
Hours: Tues.-Fri. 11 a.m.-4 p.m.; Sat.-Sun. 1-5 p.m.

JOHN RANDOLPH CARTER: Paintings
August 15-September 18.
Thirty felt-pen-on-paper drawings by this New Jersey artist whose work shows strong ties to surrealism. The wildly colorful pieces range from the fanciful and humorous to the raw and more than a little frightening.

GEROME KAMROWSKI: A Retrospective Exhibition
August 30-October 16.
Exhibition documenting and celebrating fifty years of artistic achievement and growth by this U-M art professor. On display are mixed media works, combining painting and sculpture, including Hylozoist figures (colorfully painted, stylized wooden animals) from the 1960's as well as Kamrowski's most recent constructions, the Beaded Beats and his playful Wind Menagerie.

PRINTS FROM THE TIME OF THE REFORMATION
September 9-October 9.
Exhibit of a small selection of early 16th-century prints presenting themes from the New and Old Testaments which the Reformers found especially emblematic of the Gospel message they sought to teach. Represented artists include Albrecht Dürer, Lucas Cranach, and Hans Baldung Grien. In conjunction with the U-M Martin Luther Quinticentennial Conference, September 26-29 (see Events listing).

North Campus Commons
Bonisteel at Murfin, North Campus. 764-7544.
Hours: Mon.-Fri. 7:30 a.m.-5 p.m.

IDA HADJAR: Batik
September 6-30.

Rackham Gallery
Rackham Building, 915 East Washington. 764-8572.
Hours: Mon.-Fri. 9 a.m.-6 p.m.; Sat. 10 a.m.-3 p.m.

ANN ARBOR WOMEN PAINTERS 32ND ANNUAL JURIED SHOW
September 12-October 7.
Drawings and paintings by members of this local group selected by U-M art instructor Albert Weber. Founded in 1952, AAWP has grown from a 17-member study group of the Ann Arbor Art Association to an independent organization of more than 100 working members. Many of its members are beginning artists, while many others have achieved regional and national recognition.

Wanted

100 OVERWEIGHT PEOPLE wanted to participate in **100% natural quick weight loss program.** Rapid results. Call 996-8799, 994-0075 11 a.m.-9 p.m.

Babysitter wanted for infant part-time days. Westside home. Call 996-1287.

TUTOR wanted for my bright underachieving 13-yr-old son. Someone with enthusiasm to convey the excitement of learning and teach study skills. (West side) 665-3143 eves.

ARTIST'S MODEL, experienced only. $5.00/hr., 9 hours. 761-8024.

Non-smoking volunteers needed to evaluate local restaurants. Tired of smoke flavored food or being seated next to swinging kitchen door? Let us know how you rank Ann Arbor's best and worst restaurants. Results will be published in Non-smokers' Guide to Ann Arbor Area Restaurants. Proceeds will go to ASH (Action on Smoking and Health). Contact THE ANSWER BOX PRESS, P.O. Box 8121 Ann Arbor MI 48107; 665-2348.

Miscellaneous

Horse boarding in Webster. 449-2421.

Airy adventures: sail, fly. Bx 8047 A² 07.

HAPPY BIRTHDAY ELIJAH

RUN, WALK, OR CRAWL FOR THEIR LIVES!
At Gallup Park, Sept. 24, 10 a.m.: Arnold Air Society 10K to benefit the Cystic Fibrosis clinics of Mott Children's Hosp. T-shirts to pre-registered entrants. 769-4770.

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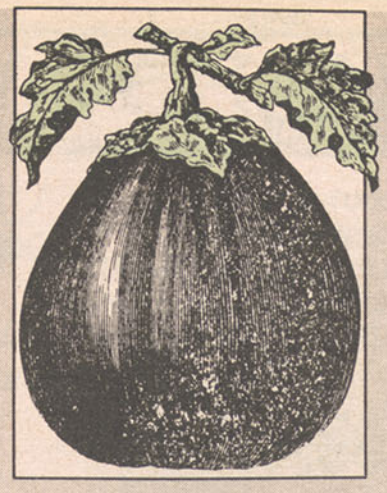

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WANTED—Professional or grad student to share charming old west side home. $200 monthly including utilities. 769-6041, mornings, evenings, or weekends.

Professional or retired woman wanted to share house, garage in SW Ann Arbor. Private room and bath. 769-5748.

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Airy Adventures: Sail, fly. Bx 8047 A² 07.

Musical Wedding—Mountain dulcimer, classical guitar, & vocal duo. Music for special occasions. 769-4143.

Personals

Funloving, creative, sensual, nonsmoking, professional woman, 43, seeks male counterpart to share cozy evenings, conversation, traveling, astrology, nature, films, and music; all laced with a liberal sprinkling of laughter. Let's meet, talk, and see. Box 8436, Ann Arbor 48107.

SWM, 25, attractive, intelligent, open. Looking for SWF to share dinners, films, and talk over wine or coffee. P.O. Box 4365, AA 48106.

SWF, 32, attractive professional, seeks similar easygoing SWM, 30-40. Write P.O. Box 2863 AA 48106.

SWF, 25, professional working student, interested in meeting intelligent, Christian SWM. Contact 487-9428 after 7 p.m.

FIND-A-FRIEND
Serving single, divorced & widowed people 3 years, resulting in many relationships, friendships & marriages. Receive 32 pg. sincere, personal ads magazine with photos, free. 313-878-5033.

Executive seeks SF 20-40. Am warm & easygoing & like same. PO 2972 A2 48106

What's a fellow to do when he's 22? SWM, creative writer, conversational, mirthful and macabre film enthusiast, seeks smokeless young lady, 21-23, imaginative, slim. PO Bx 2978 48106.

Warm, attractive, tall, thin, 32, single mom, grad student. Enjoys outdoors, photography, computers, talks. Seeking non-smoking, intelligent, sensitive but strong feminist man open to commitment. P.O. Box 7553 AA 48107.

The best way to meet interesting other people is through interesting other people. We arrange dinner parties. Write for information. SPECIAL OCCASIONS, Box 4105 A² 48106.

Attention to personal well-being expands human potential. The arts express that potential and make us conscious of our well-being. SYNERGY.

WARM, LOVING SWM, 35, attractive, gentle, varied interests, seeks nonsmoking SWF with similar qualities for sharing, friendship, potential lasting relationship. Box 4522; Ann Arbor 48106.

Very attractive, warm, bright, athletic, professional woman, looking for a similar man, over 35, who is in touch with his feelings and able to talk honestly about them. P.O. Box 2951.

Art Deco Studio is pleased to announce a new location at 217 N. 5th Ave., Ann Arbor, tel. 668-7841. Open Tues.-Saturday 10:30-5 or by appt. Beautiful objects and furnishings from 20's/30's at non-inflationary prices.

We, who are unattractive, have the same needs and desires as most people. I would like to exchange experiences with anyone that has reason to agree. 995-9171, Bob.

PROFESSIONAL WOMAN, young 40's, attractive, intelligent, seeks friendship with mature man who is sincere, open, financially and emotionally secure, and likes women. To share films, concerts, dining in and out. P.O. Box 7112, Ann Arbor 48107.

Almost 30, SWF, beautiful, intell., sensitive, urbane. Seeks SWM 21-65 for an evening or a lifetime. Write with photo. Ruth, Box 4534, A.A. 48106.

ANIMATED, life-loving, slender, blond professional seeks male counterpart: tall, trim, humorous, conversant with the arts, adept with people, autonomous as a single but comfortable and happy with commitment, 47-55. Box 2724, AA, 48106.

HAPPY, attractive, independent SWF mid 40's, interested in companionship with similar SWM who has grown thru some life crises to know and be able to express his feelings. Interests include music, walks, quiet times and historical markers. Respond to P.O. Box 7663, A² 48107.

If your lust for reading personal ads is unfulfilled, write to
INTRODUCTIONS
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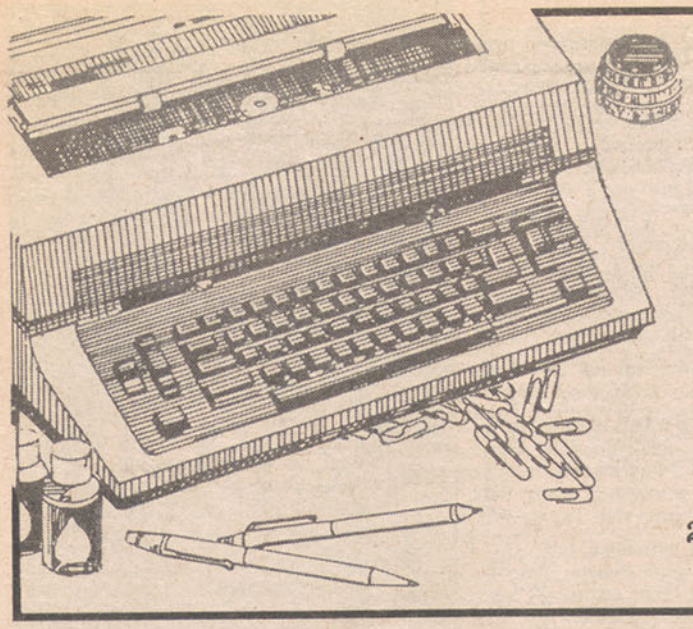

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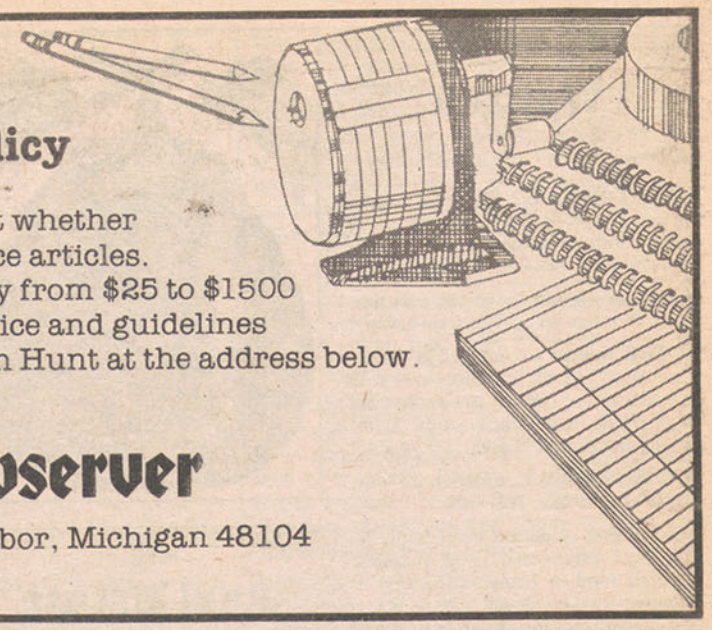

Ann Arbor Observer

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CHANGES

Discounters open with fanfare

...and improve the prospects of ailing shopping centers.

The opening in August of K Mart Corp.'s **Designer Depot** could signal a new era for Maple Village. With the big off-price clothing store in place, the center may finally emerge from the shadow of former owner David Auer. The center often seemed like an orphan during Auer's thirteen-year ownership. At one point during the 1970's the parking lot had deteriorated so badly the city government had to intervene to get repairs made. It now appears that Auer had bigger things to worry about. He sold the center last winter, and this spring, having last been seen alive at the West Bloomfield Bennigan's, he was found murdered in the trunk of his Mercedes in suburban Detroit—a style of death associated with involvement in organized crime.

The mall is now being managed by R. E. Management of Hackensack, New Jersey, for unnamed owners. With Designer Depot, they're off to a good start. K Mart's new chain is only ten months old, but this is already its seventh store—and by the end of next year, says K Mart publicity director Susan McKelvey, the tally should reach ninety. "We feel the climate is right," says McKelvey. "Today's customer is looking above all for quality, and one of the ways of recognizing quality is recognizing brand names." Like its predecessors in the off-price business, Designer Depot stresses brand-name clothing twenty to seventy percent off list. What makes it somewhat unusual, says McKelvey, is the way it includes men's, women's, and children's clothing in a single store. (Most off-price retailers are more specialized.)

David Baldwin, general manager of the Maple Village store, says that its location alongside a K Mart is just coincidental. According to McKelvey, though, the parent company isn't too worried that its new division will draw business from existing K Marts. While a mind-boggling eighty percent of the U.S. population visits a K Mart once a month, not everyone shops every department. It seems that some customers are happy to buy certain things at a K Mart—"tennis balls and toothpaste" is the in-house shorthand, McKelvey says—but give short shrift to the apparel sections. So while the company expects a certain amount of cross traffic between K Mart and Designer Depot, McKelvey says, "we would not expect them to take away from one another's sales."

PETER YATES

Miss Michigan was on hand to sign autographs at Designer Depot's opening day.

Another Maple Village retailer, Mel Fishman of Little Professor Books, says he's glad to see the year-and-a-half old vacancy filled, and relieved to have professional management in charge of the center. But it overstates the case, he suspects, to credit the new managers with a well-planned discount strategy comparable to those underway at Westgate and Arborland. The only other new tenant is not a discounter but **Sing Tong,** the Lewis Tsai family's Asian grocery, which will be moving this month from the Maple-Miller center down the road. Al Rubin, a longtime tenant at Maple Village Pharmacy, would like to expand into some of the vacant space around his store (recently increased by the Afghan Home Restaurant's departure), but he says that so far he hasn't received a response from the new managers.

Arborland, too, has been showing the first signs of its promised resurgence with the opening of **F&M Distributors,** the tenth store in a Dearborn-based drugstore chain that boasts "LOWER than discount!" prices. F&M quickly drew more customers than the rest of the center combined, judging from the pattern of cars in the parking lot. When we looked in on opening day, it already seemed that F&M had been there forever. Customers, attracted by circulars, flocked among stock racks piled toward the ceiling. A clutter of signs proclaimed big discounts on everything from cosmetics to telephones.

Another promised anchor tenant for Arborland, **Burlington Coat Factory Warehouse,** has a sign at the former Montgomery Ward store. Opening is still months away, though, says Arborland manager Joe Thomas, because of delays in obtaining building permits. (The other new anchors will be **Marshall's** off-price clothing and a **Service Merchandise** catalog showroom.) Current changes include the closing of **Osterman's Jewelry** and the opening of **Golden Age Showcase.** The senior citizen's crafts cooperative that sells everything from crocheted doilies to hand-carved decoys is now prominently placed near the former Crowley's store, thanks to a temporary rent-free arrangement similar to the one it had enjoyed at Kerrytown before the central-city shopping complex filled up.

The third act of the summer discount drama is underway at Westgate. Just when it seemed owner Don Van Curler had run out of spacer, he decided to once again turn his **True Value** hardware store topsy-turvy to accommodate a desired tenant. (Last time, in 1980, the beneficiary was TJ Maxx.) This time Van Curler is lopping 12,000 square feet off the hardware store to make way for the **Linen Center,** expected to open this month in the front half of Ture Value's former space. (The hardware store now is accessible only from the rear of the center where Van Curler is trying to develop an auxiliary shopping/parking area with True Value, Westgate Carpet, and a planned rear entrance to the public library branch.

The new store specializes in discount linens and household accessories—"all the brands you'll find at Hudson's or anyplace else, but for a lot less," in the words of company president Rick Bergman. Linen stores, it seems, are the latest wrinkle in the nationwide trend toward discount specialty retailing. Since he and partner Tom Bernstein founded the Linen Center in Pittsburgh in 1973, Bergman says, their five stores have taken over eighteen to twenty percent of the area's linen business—more than any

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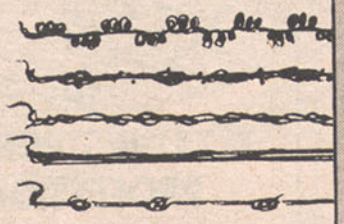

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CHANGES

of the local department stores, and far more than Sears or Penney's. Bergman and Bernstein recently sold out to the Brown Group, a St. Louis shoe manufacturer and retailer. With Brown's backing, they have already opened two other stores in Michigan and plan twenty-one more throughout the Midwest. "We saw a void there," says Bergman. So far the Midwest has been bypassed in favor of the Sunbelt by the two bigger discount linen chains, Melville Corp.'s Linen 'N' Things and US Shoe's Merchants' Warehouse. Interestingly, Bergman passed up a chance to be in Arborland in favor of Westgate, which he sees as more convenient for Ann Arbor customers.

Elsewhere in Westgate, Trophy Golf, which moved out at the end of May, has been replaced by **Doug Brown Music** and **Wherehouse Records. (Trophy Golf** is still in town, in a less expensive spot in the basement of the old Salvation Army Building at Washington and Fifth.) And in Tennis & More's Westgate spot, **Barry Bagel's Place** is now open. Barry Bagel is the *nom de cuisine* of Barry Greenblatt, who in 1970 helped Don Weisman and Peter Johnson set up the Bagel Factory on South University. A year later he and Johnson left to start their own bagel bakery in Toledo—now a five-store chain owned exclusively by Greenblatt, who bought Johnson out in 1979.

Greenblatt claims credit as co-inventor of the fragel, a culinary breakthrough which he says had its origins one slow February morning when baker Hal Benham III threw a raw bagel into a deep fryer to see what happened. Subsequent experimentation led to the cinnamon-and-sugar-coated deep-fried raisin bagel, or fragel. Greenblatt has continued to innovate, adding salad bars and stuffed baked potatoes to the bagel-and-deli menus of his Toledo stores. In one store (called Barry Bagel's Baked Potatoes) he even eliminated bagels entirely.

The new Ann Arbor store had its origins in a blind phone call by Don Van Curler, who noticed that Greenblatt had a store in Toledo's Westgate center and phoned to suggest he might want one in Ann Arbor's Westgate, too. For his return to Ann Arbor, Greenblatt has trimmed back his wilder innovations and returned to the basics: eight kinds of baked-on-the-premises bagels, a chewy-crispy onion stick along the lines of a New York bialy, and deli meats and sandwiches. No fragels, though. That's partly because he doesn't want to aggravate lingering bad feeling over his departure from the Bagel Factory, but also because, as a practical matter, he doesn't think fragels would turn over fast enough in the mall location to remain at optimal fifteen-minute-or-less freshness.

In the works

Including a flock of gift-store prototypes at State and Liberty.

Exterior work on the Ideation Building (formerly Gutman's) at Liberty and State is almost complete, and its retail tenants could be in place as early as next month. Only one of the three additional floors originally proposed for the building actually got built—the result, says developer Skip Ungrodt, of a last-minute change of heart by an out-of-town financial group which necessitated local refinancing on a more modest scale. The new floor will be occupied by the offices of Ideation, Ungrodt's buying-and-catalog operation that supplies more than three hundred gift stores across the country, and which will also be using most of the street and lower level retail space to try out several new store concepts. (Ungrodt's first local business was Crown House of Gifts.)

One of the new stores is **Surroundings,** to be run by Crown House's Troy division, operated by Ungrodt's son, Tom. The store will work the same "lifestyle" merchandising vein mined so successfully by Workbench, Ungrodt says—"lifestyle" is for some odd reason the trade term for modern design at reasonable prices—but will deal in smaller accessories rather than furniture. **Gilchrest and Soames** is Ideation's prototype for an English toiletries shop along the lines of Crabtree & Evelyn. And in what appears to be an extension of the down-home chic manifested in such regional specialty stores as Mostly Minnesota, Ideation will test the interest in patriotic gift-buying with **Things Made in America.** "You'd be surprised," says Ungrodt. "They make quite a few interesting things here.") As of mid-August, only one tenant will not be a prototype: **Le Sportsac,** owned by Ideation employee Mark Ouimet and his wife Charlotte, which will feature the French soft luggage line of the same name.

Downtown, **DeFord's** is working on a new sales strategy. Owner Tom DeFord is updating his dress and sportswear lines, eliminating fabrics and patterns, and looking for compatible retail tenants interested in subleasing space in the vast (16,000 square feet), two-level former Woolworth's building. The first to sign up: **Foley's Uniforms,** which will share part of the main floor.

Briarwood expects another record crop of fall openings. Newcomers will include **Lindy's Deli** and a **Burger King** (both in the Movies wing), **Caren Charles** women's wear on the Grand Court, and **Mrs. Field's Cookies**—called "the Cadillac of the cookie line" by Briarwood manager Phil Morosco—in the Lord & Taylor wing. That wing has remained glaringly empty for several years, but much of the open space will be filled this fall by a 14,000-square-foot **Silver's.** The toney Detroit office supply/office furniture/stationery store will be the mall's biggest non-anchor tenant.

The **Central Cafe** was sold at auction August 3rd, but bankruptcy trustee Sandra Hazlett is seeking to have the sale repeated. (After the first was held, she learned that some bidders were confused by the way proceedings were handled and didn't get a chance to make their bids heard.) Even with the delay, says Hazlett, the restaurant could be ready to open under new ownership as early as the end of September.

Fairly prolonged vacancies at the Plasma Donor Center on Fourth Avenue and the former Dascola barbers on South University prompted us to check in on Glen Gale, ex-academic and student-travel entrepreneur turned real estate baron. It turns out his rentals haven't been getting as much attention as they might because Gale has a major construction project in the works. According to Deb Becker at Gale's Campus Commercial Properties, Gale is wrapped up in a project to build a new four- or five-story retail/office building across from University Towers on South University. Gale already owns the two buildings on his proposed site, Becker says—those housing the Great Escape arcade and Rags to Riches resale.

According to Gale's architect, Terry Alexander, it should be possible to fill most of the proposed structure with retail tenants, even on the upper floors, because of the traffic potential of planned pedestrian bridges connecting to each floor of the adjacent Forest Avenue parking structure.

In mid-August, the sale of the **Ann Arbor Inn** to a Kalamazoo company, Premier Hospitality, was still on hold. The sale is contingent on completion in the next few weeks of on-going reconstruction projects, some of which are months behind schedule. Manager Barbara Curl blames the delays partly on "doing a lot more than we anticipated" and partly on difficulties with suppliers. (The most notable was the bankruptcy of the company building the custom-made Fourth Avenue canopy and top-floor pool enclosure—a problem that was eventually resolved only when Vyquest, Inc., the inn's present owner, bought the defunct company.) The same delays have held up leasing of the inn's ground-floor retail space. Some past tenants under the previous owners haven't done much for the hotel's image, and this time Curl intends to be selective. "No more T-shirts and Scotch tape in the windows," she promises. Instead, she hopes to line up some traditional hotel-lobby adjuncts, perhaps including men's haircutting, sundries, a travel agent, or even a florist.

Vyquest took over the hotel only when the previous owners defaulted on a mortgage Vyquest held. The East Coast company never really intended to be in the hotel business and so far from home, in

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CHANGES

both the physical and spiritual senses: Vyquest's operations are centered in New Jersey, while the head interior designer assigned to the inn project worked out of Miami Beach.

The new owner, in contrast, has extraordinary hotel management credentials. Scott Carter, Premier Hospitality's owner, started out washing dishes as a Western Michigan undergrad, went on to get a master's in hotel management at MSU, and rose to be Holiday Inn's vice president for U.S. operations. He went into business for himself in Los Angeles in the mid-1970's, and finally returned to Michigan, both his and his wife's home state, with the purchase of the Kalamazoo Center convention complex in 1981.

Carter says he first approached Vyquest about selling the Ann Arbor Inn two years ago, but they preferred to complete the overhaul before selling. He sees convention and meeting business as a major focus of the renovated hotel, and sees Ann Arbor as a prime environment for that. Apparently Ann Arbor has one thing conventioneers insist on, and which many other cities lack—a business district that stays lively well into the evening.

Fun food in central A²

Fresh lemonade, caramel corn, subs and fried chicken.

Since we'd always heard that the best submarine sandwiches come out of Italian neighborhoods in Northeastern cities, we weren't sure what to make of the **San Francisco Sub Shop,** in the little concrete block storefront at 307 South Fifth that last housed Kim's Embroidery. Its owners are Cindy McGee, an EMU psychology major, and Charles Arvai, a recent U-M business grad. They don't claim to have discovered a secret West Coast source of superior grinders. They just figured, McGee says, that a San Francisco theme "was something we could do a lot of clever things with."

Thus their first restaurant venture features subs like the "Fisherman's Wharf" (tuna fish) and the "Flower Child" (vegetarian). (The "Alcatraz" summoned up the visions of a metal file lurking under the lettuce, but it turns out to conceal only ham, cheese, tomato, and onion.) The interior is laid out to look like a pair of cable cars, which in turn led their architect, Jon Bergstrom, to suggest the funny *trompe l'oeil* painting on the outside wall that shows the back of a cable car protruding from a gaping hole in a concrete block wall.

McGee and Arvai settled on subs after deciding there were already plenty of pizza places around. Purely by accident, though, they managed to end up just two blocks from Joe and Stephanie Sottini's eight-month-old sub shop at Fourth and Washington. Sottini's doubled in size last spring and now occupies nearly half the ground floor of the Washington Square building, but Arvai and McGee somehow managed to overlook their established competitors until after they had set up shop themselves.

Four small center-city restaurants have recently changed hands and identities. A Korean couple, Young and Byong Hur, have turned the short-lived **Jimmy's Filling Station** at William and Thompson (in fact a one-time Texaco station) into **Hur's Campus Cafe.** Their daughter Jane, who runs it, has kept Jimmy Carres's subs and pizza but added ice cream and some Korean dinner specials, as well as a "Korean steak submarine" that Korean food buffs will recognize as pulgogi (marinated beef strips)—served with lettuce, tomatoes, and cheese on a sub bun. We tried it and found it milder than pulgogi usually is.

On South University the **Potato Factory** is gone. In its place, **The Coffee Break** features coffee and tea, pastries, and fresh-squeezed lemonade and limeade, in a touch reminiscent of Drake's Sandwich Shop across the Diag.

Downtown at William and Fourth, **Liberty Junction** has reverted to former owner Van Batsakes. When Batsakes ran it before, it was still named Bill's Coffee Cup, after his predecessor, Bill Stamoulis. In reviving the Coffee Cup identity, Batsakes has brought things up to date, and the lunch counter is now **Van's Coffee Cup.**

On East Huron near Division, **Johnnie's Diner** has also reverted to its former owner, Nick Stamadianos. Stamadianos, who ran it as Big Nick's Lunch after he sold the Wonder Bar on North Fourth Avenue, now runs the Cloverleaf Diner on Broadway. He and partner Dominic Argiero rechristened the Huron location **Cloverleaf Two.** It has the same breakfast and lunch menu as its northside namesake, including hoagies, gyros, and a salad bar, but the menu also includes fresh fried chicken—since there was no point in leaving unused the Cheftron fryer installed by Lester Shelley back in the building's days as Mary's Fabulous Chicken. Its manager: Dominic's mother, Maria Argiero, an accomplished old-world Italian cook.

At Liberty and Thompson, a new retail space has been carved out of a former storeroom at Simulation Station video games. Even before the new space was assigned a street address, **Otto's Crispy Corn** moved in. As the name suggests, caramel corn is a specialty. It's popped in a contraption that looks like a stainless steel clothes dryer in the front window. But Otto's also has most other traditional candy store merchandise, including fresh fudge, wrapped candies,

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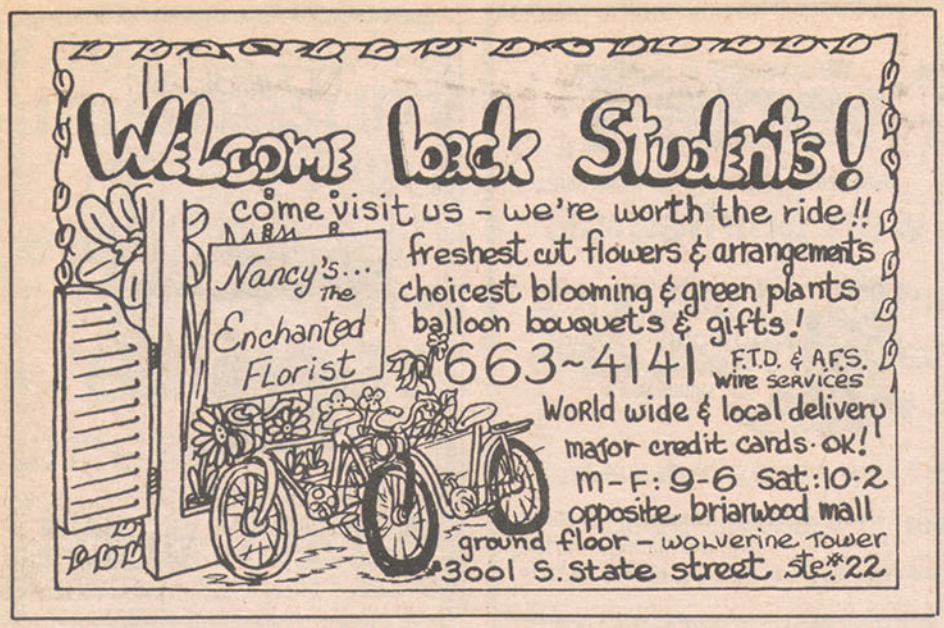
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CHANGES

assorted nuts, and candy apples. This is the sixth new store since Dale Otto started expanding the business two years ago, manager Mike Tines told us, but the name and caramel corn recipe date back sixty years, when Otto's father opened a caramel corn store in Freeport, Illinois. He moved to Detroit in 1957. Tines started at an Otto's in the Renaissance Center a year ago and has spent much of the time since then mastering the art of caramel corn. "It's really easy to screw up," he explains. "We do it all from scratch, and it takes a long time to be able to do it right."

In and around Kerrytown

More pasta, bigger restaurants, and more things for kids.

Like other tenants of the West Side Work Space on West Huron, pastamaker Monique Deschaine was forced to relocate by the Arbor Atrium office conversion project last winter. Deschaine—she was Monique Jurgle until her marriage a year ago to Dennis Deschaine of Washtenaw Windsurfing—has now moved **Al Dente** pasta into the former People's Produce Co-op at 206 North Fourth Avenue. Since her dozen or so varieties of noodles (including basil fettucine, dill fettucine, and carrot fettucine) don't require much space in the front retail area, she's opened an amusing and attractive collaboration with her friend Lisa Marra's **L.A.M. Designs.** Marra's handpainted fabric pieces include cushions, totes, scarves, and table linens, and have Fifties-inspired abstract shapes and squiggles done in pinks, lavenders, and grays. The store has a surprising arty look that attracts long looks from passersby on Fourth Avenue.

PETER YATES

Fabric-painter Lisa Marra and pasta-maker Monique Jurgle Deschaine.

Up the street in Kerrytown, two other pastamakers, Joyce Howatt and Marguerite Oliver, are expanding **Pastabilities.** The new spot gives Pastabilities a much more convenient courtyard entrance and room for future additions, including seating and a line of hot take-out foods. It also created some ill-will, however, because Margarit Mason of Tivoli had been given the understanding that she would be allowed to expand into the same spot. (In recent months, other tenants have complained of similar leasing snafus at Kerrytown, in which space they had counted on suddenly became unavailable.)

Almost everyone is getting into pasta making these days, even the Kroger deli. Oliver isn't much worried about the new competition, though, because most of the newcomers are trying to scrimp on costs by buying only a basic extruding machine for $6,000 or so. She and Deschaine both have much more expensive equipment that kneads the pasta dough as well, giving the finished product a better, chewier texture. Both have also just installed still fancier equipment: a tortellini maker at Pastabilities, and several new high-volume machines for Al Dente, ordered by Deschaine during her honeymoon in Europe, which finally arrived last month.

Elsewhere in the Kerrytown area, numerous small changes are bringing a gradual intensification of activity to the area. The new **Friday Collectibles Market** features everything from antiques to garage-sale items in the Farmers' Market, from noon to eight or so. The Kerrytown complex itself is staying open til eight p.m. on Friday evenings, making for a pleasant end-of-week destination for working people. (The Treasure Mart nearby has long stayed open til eight-thirty on Friday evenings, and Mondays, too.)

This month **Aviva's at Kerrytown,** the tiny takeout store/restaurant specializing in Middle Eastern food and in breads from around the world, moves into much larger quarters behind the fish market, opposite Smith & Nathan furniture makers. Direct exterior access to the courtyard and Farmers' Market means the restaurant can stay open even when the rest of Kerrytown is closed. The breakfast menu features Danish pastry and challah bread from owner Aviva Mutchnik Kleinbaum's wholesale kosher bakery off Ellsworth Road. A bigger variety of sandwiches will be available at lunch, and there'll be wait service, too.

Upstairs in the Market Building, **Toybox Unlocked,** which set up shop in July, offers a variety of handcrafted toys including but going well beyond the usual wooden vehicles. Crowds of cuddly rag dolls have old-fashioned dresses and button eyes or sewn eyes. Several engaging circular puzzles made by two Livonia women have ingeniously shaped pieces (zoo animals, clowns, dinosaurs, etc.) that are independent stand-up figures for storytelling or creative play. The figures even balance on each other. Nearly all the toys are made by people in Michigan; over half are

from the Ann Arbor area. Owners are David Langley, an environmental engineer, and June Spriggs, a former special-ed and preschool teacher at the Ann Arbor "Y," who manages the shop they decided to focus on toys that encourage children to play with them in many ways, at many levels.

Alerted by a comparison-shopping friend, we found the prices quite reasonable. A toddler-sized, brown-skinned Raggedy Ann cost $30, a large, brightly enameled tool carrier packed with fifty-two nicely sanded wood blocks cost $50, and puppets cost no more than their mass-produced counterparts. Spriggs says she's made a big effort to keep her store competitive by not taking the standard fifty-percent retail markup.

Across the street and down the block, a new children's resale shop, **Maldonado's Mercantile,** has opened in the small house at 420 Detroit Street, tucked back directly next door to the new outdoor picnic area at **Zingerman's Deli.** Owner Monna Maldonado intends to stock clothes for children up to five or six years old, but right now she has mostly baby things—cribs, high chairs, toys, strollers, and baby carriers as well as clothes, all in excellent condition and reasonably priced. Nicer outfits and dresses are three dollars, snowsuits are eight and ten. Her own babies, eight-month-old twins Tommy and Davey, are on the job with her, Tuesday through Saturday, ten to five. The sign outside reads "Buy—sell—trade—rent," and Maldonado hopes to help grandparents who need to rent equipment for their grandchildren's visits.

Assorted notes

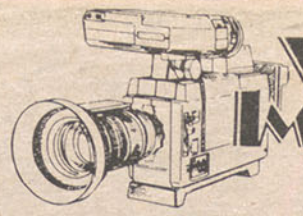
In August, *Time* magazine certified that Italian ice cream—said to be richer and more flavorful than ordinary kinds—is a hot (cold?) food trend. In a masterpiece of timing, **Gelato Classico** Italian ice cream opened in Briarwood's Movies wing a week later—a little too late, unfortunately, for us to get out and see what all the fuss was about. In a flurry of pre-publicity, however, Gelato's manager, Jamie Black, had brought samples by the Observer office in June, including its best-selling *coppa mista* (mixed cup), a combination of dark chocolate, vanilla bean, pistachio, and almond. The Ann Arbor store, number twelve in the San Francisco-based chain, is the first not in the Far West. Gelato Classico ice cream is made without whipping air into it, so it's denser than normal ice cream, and it is served warmer—so warm that it would melt in a cone. Staff samplers spontaneously agreed that it *is* richer and more flavorful—superior even to Haagen Dazs in those respects. It is also more expensive—$1.10 for a three-ounce cup, $1.75 for six ounces.

Plymouth Mall's new owners have filled both vacancies at the center's east entrance. First Tom Turner opened **Parkway Printing,** a quick-print shop, where Now Interiors used to be. Then Rob Spensely opened his second **Video Source**—the first is in Carpenter Plaza at Carpenter and Packard—in the Pacemaker's old spot, selling video hardware, tapes, and discs.

Summer closings were scattered. **The Plasma Donor Center** on Fourth Avenue closed before the end of its lease in June and remains empty. So does Dascola Barbers' spot on South University, left vacant when that operation was absorbed into the East Liberty branch. On State north of campus, **Rabbi Guido's** has closed—taking with it Dan Russo's earlier business, **The Epicurean** in Plymouth Mall. Downtown, Bill and Jean Horrocks seem to have regretted the impulse that brought their **Hartland House** furniture-reproduction store to town last spring, because they left as unexpectedly as they arrived. **Edwards Auction House,** upstairs at 118½ East Liberty, closed in May, as quietly as it opened, causing Constance Bassil to relocate her fledgling **Art Deco Design Studio,** featuring furniture and collectibles from the 1920's and 1930's. (It had occupied the rear of the auction gallery.) Her new store—open since early August but by no means finished, she says—is in the red brick house at 217 North Fifth Avenue, between Ann and Catherine. In Briarwood, **Corey's Jewel Box** closed when it was unable to obtain a satisfactory new lease. And on the Washtenaw strip just east of Huron Parkway, the **Village Woodshop** unfinished furniture store has closed.

Duty Shoes has opened at 410 E. William, on the first floor of an old house. Unlike many residential-to-commercial transitions, this one is attractively done, highlighting rather than detracting from the original oaktrimmed interior. Owner Steve Boorstein, who also owns First Position dancewear up the street, says that the new store's specialty is "white shoes for professionals"—who turn out to be mostly medical and restaurant service workers—and that he expects to have the largest selection in the area.

The **Afghan Home Family Restaurant** completed its move from Maple Village to the Crystal House motel at Washtenaw and Huron Parkway in August. The new location is half again as large (it seats 120 people) and much more visible than the old one. Its real advantage, though, is that the site already has a liquor license—thus lifting the restaurant out of the chancy sweepstakes to win a new one. When we asked what was the ethnically correct alcoholic accompaniment to Afghan meals, "none" was the answer. As Moslems, Afghans do not consume any form of alcohol. Cardamom-flavored tea is the national beverage. "Ever in my life I never drank beer," one of the owners told us. She's curious to see what Americans will deem appropriate to drink with Afghan food.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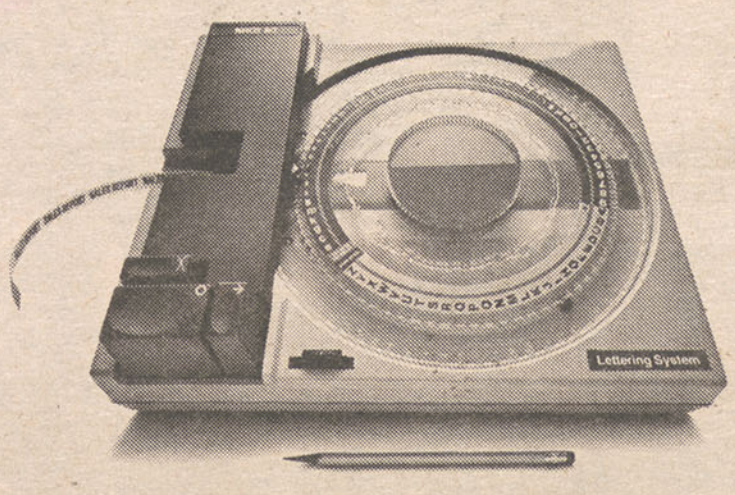

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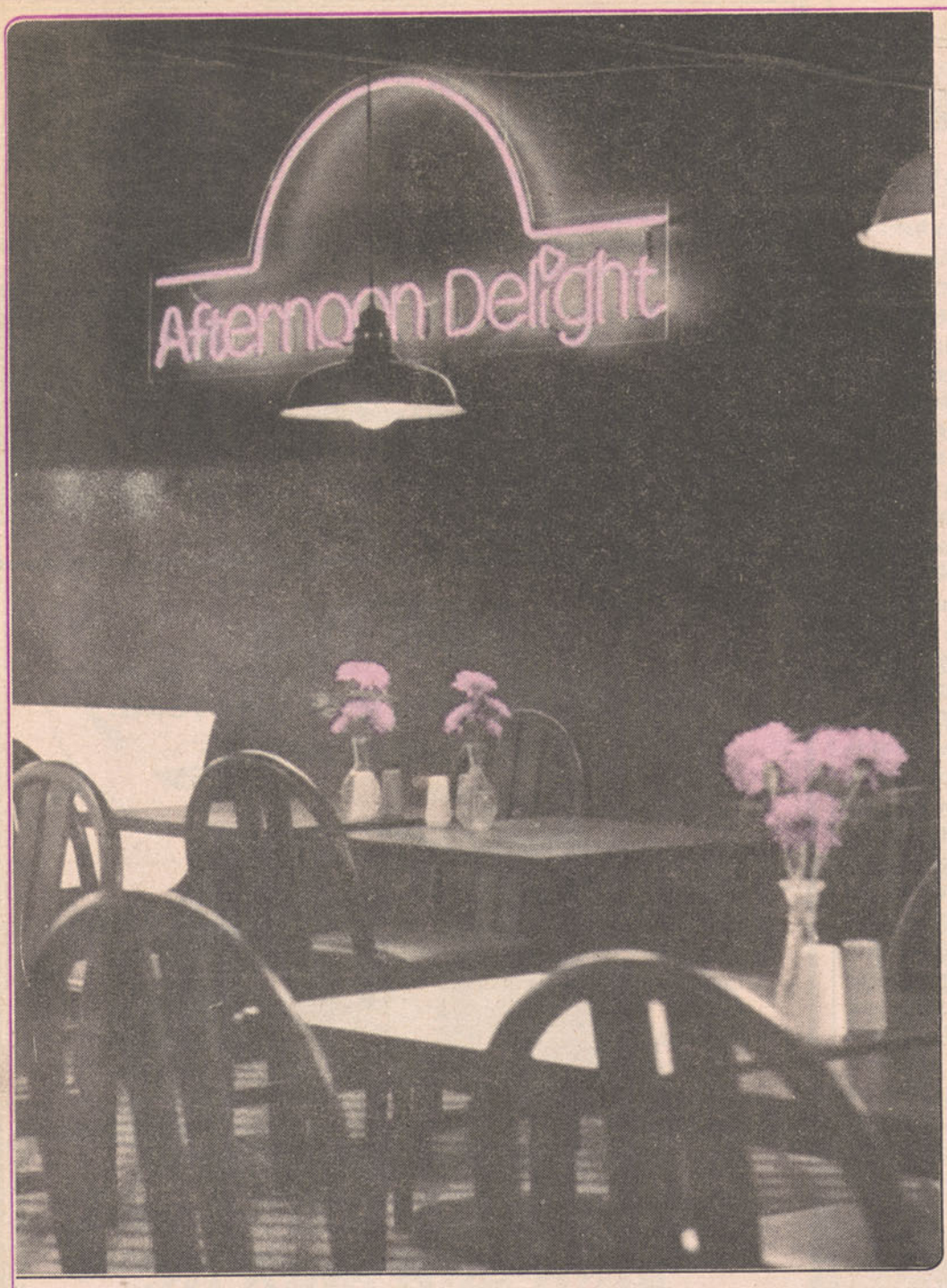

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RESTAURANTS

Old Ann Arbor standbys top pizza ratings

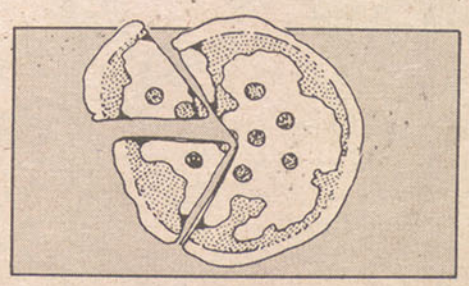
Fall's quickened pace always makes takeout meals more attractive, so it seemed appropriate to rate a sampling of Ann Arbor pizzas for September. Cathy Arcure at the *Ann Arbor News* had rated pizzas some two years ago, we realized, but several new pizza places have opened since then. We decided to include the most notable central-area pizza places (Omega, Lamplighter, the Cottage Inn, Domino's, and Pizza Bob's) and sample a variety of more recent arrivals, too. We tried to follow up on a rumor that the pizza the Cottage Inn served at the East William restaurant differed substantially from that made at the delivery branches, but discovered that takeout from the main restaurant is unavailable during dinner hours, so we settled on a delivered pizza from the Stadium store.

Our team of pizza tasters had roughly equal numbers of pizza junkies, people with long histories of involvement with traditional pizzas baked by Italian grandmothers or Italian mom-and-pop entrepreneurs, and members of the public at large.

Conversation seemed to center on personal pizza epiphanies from long ago and far away—Boston, Chicago, or Trenton, New Jersey. One taster asserted the greatest pizza of all was served him in Benton Harbor in 1959, "but," he pledged, "I promise to judge these against one another." "This is it! This is Domino's and I like it!" said one expert when he bit into a sample identified only by number. The writers, I noticed, were putting down scholarly comments like "lots of redundant dough" and "too much abstract crust." Two spouses found the whole scene gross. They stayed on the sidelines, grumbling and hungry.

We provided each taster with a chart that had eight separate slots for comments on each pizza. The pizzas had all been ordered with half double cheese and half sausage, mushrooms, and peppers, which in effect doubled the number of pizzas. We invited detailed analysis—thick, thin, crunchy, chewy for crust, and quantity, flavor, oiliness for sauce. There were questions about the quantity and quality of cheeses, mushrooms, peppers, and sausage. Pizza samples were identified by number in this blind tasting.

It all seemed very neat and efficient. The tasting part was quick. Fifteen of us demolished eleven pizzas in a little over an hour of intense eating and writing. Sorting out the opinion charts, by contrast, was a nightmare.



When I spread out all the charts at home, I found myself looking at about a thousand comments, some of them wildly contradictory. The same crust was sometimes viewed as "very crisp" and "soggy."

But soon the confusion began to clear up. A certain amorphous consensus was discernible, and it grew stronger when I made some adjustments. For instance, if a crust some people found crisp was called soggy by others, I assumed it had got soggy sitting around and threw out the comment.

Here's how the ranking came out. The Cottage Inn rated highest, followed very closely by Thano's Lamplighter and Domino's, who tied for second place. People like Cottage Inn's crisp-chewy crust, tangy sauce, high-quality cheeses (though some would have liked more cheese), and good sausage. Some speculation about possibly canned sauce or mushrooms was overridden by general admiration for this good old-time Ann Arbor pizza.

Thano's Lamplighter won out on the visual appeal of its pizza. We hadn't thought of judging looks, but people wrote down "pretty" for this one. High-quality sausage and tasty sauce were noted.

Domino's entry drew praise for its thin, tasty crust, its jazzy sauce, and its generous quantity of high-quality cheese. "Metallic-tasting mushrooms" and "Where's the garlic?" were the two comments that brought Domino's below Cottage Inn.

Snappy's, a new pizza delivery store in Westgate, was generally admired for the quality and quantity of its cheese, fresh mushroom topping, and excellent Italian sausage. Some thought the pizza was overpowered by a thick crust which was

THE WINNERS	Medium pizza double cheese	Medium pizza mushroom, sausage, green pepper	Special deals
Cottage Inn 4837 Washtenaw (lunch); 2307 W. Stadium (lunch); 927 Maiden Lane; 546 Packard. 512 E. William: main restaurant	$6.25	$8.05	1 free Pepsi with any pizza; up to 15% off on large party orders.
Domino's 7 Ann Arbor locations.	$7.10	$7.95	Accept competitors' coupons (up to $2 worth) on large pizzas with two items.
Thano's Lamplighter 421 E. Liberty (no delivery)	$7.00	$7.59	20% off if eaten in restaurant.
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Bell's Pizza 629 East University; 700 Packard at State; 221 N. Main at Miller	$7.26 (large) No medium	$9.35 (large)	No deals
D.J.'s 3148 Packard; 1160 Broadway	$6.15	$7.85	Competitors' coupons accepted ($2 limit).
Little Caesar's 1944 W. Stadium	$7.28	$7.28	2 for the price of 1
Pizza Bob 814 S. State; 618 Church	$6.29	$7.85	No deals.
Round Haus 693 S. Maple near Liberty; 310 Maynard (inside Dooley's)	$6.45	$8.45	No deals.
Snappy's Westgate	$5.71	$7.58	Competitors' coupons accepted.

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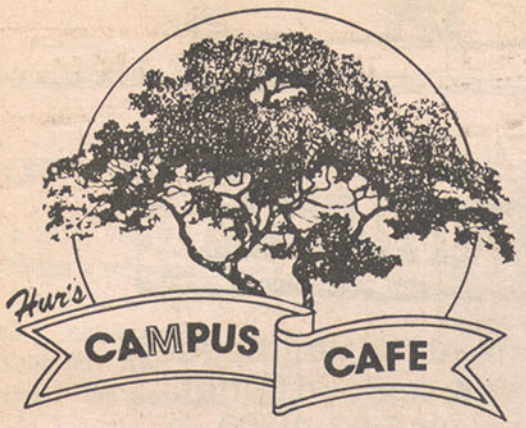

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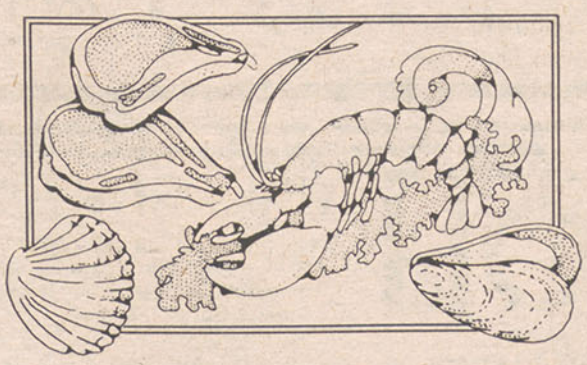

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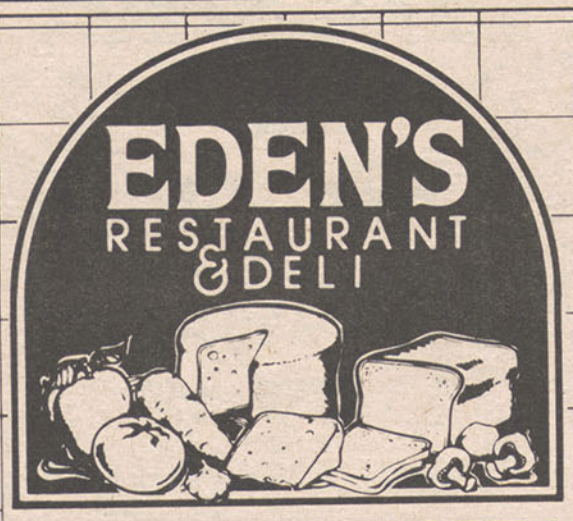

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In 1915, Tom Nickels tore down his father's trim brick butcher shop on South State Street to make way for a building venture grander and more original than any Ann Arbor had then experienced: the gleaming, sky-lit Nickels Arcade, the city's first indoor shopping mall.

Tom was the third generation of the Nickels family (who had been butchers before emigrating from England) to run the State Street meat market. But he believed that State Street, then a sleepy assortment of bookstores and student cafes, could become a vibrant, fashionable shopping area.

Adjacent to the rapidly growing University of Michigan campus, State Street seemed ripe for more stylish retail establishments that would cater to a sophisticated academic clientele. After trying unsuccessfully to convince his younger brother to join him in the venture, Tom Nickels borrowed heavily from local banks to build his enclosed street of clothing and gift shops. The three-story arcade with its glass roof eventually extended 265 feet, all the way from State to Maynard.

"He had never seen an arcade. I don't know where he heard of them—he didn't read, except the newspaper," recalls Tom Nickels' daughter Theodora Herbert. She lived as a child in a small dwelling attached to the Nickels' meat market and is part owner of the arcade today. "He had a head full of brilliant ideas, but he couldn't manage things." Love of the lavish gesture combined with tight-fisted frugality in Nickels. He was the kind of person who didn't want to shell out a nickel for a child to go the movies or have an ice cream but might impulsively offer a costly gift like a car.

The arcade turned out to be erratic Tom Nickels' only lasting achievement. Married four times, he brought no other dreams to fruition before his death in 1932.

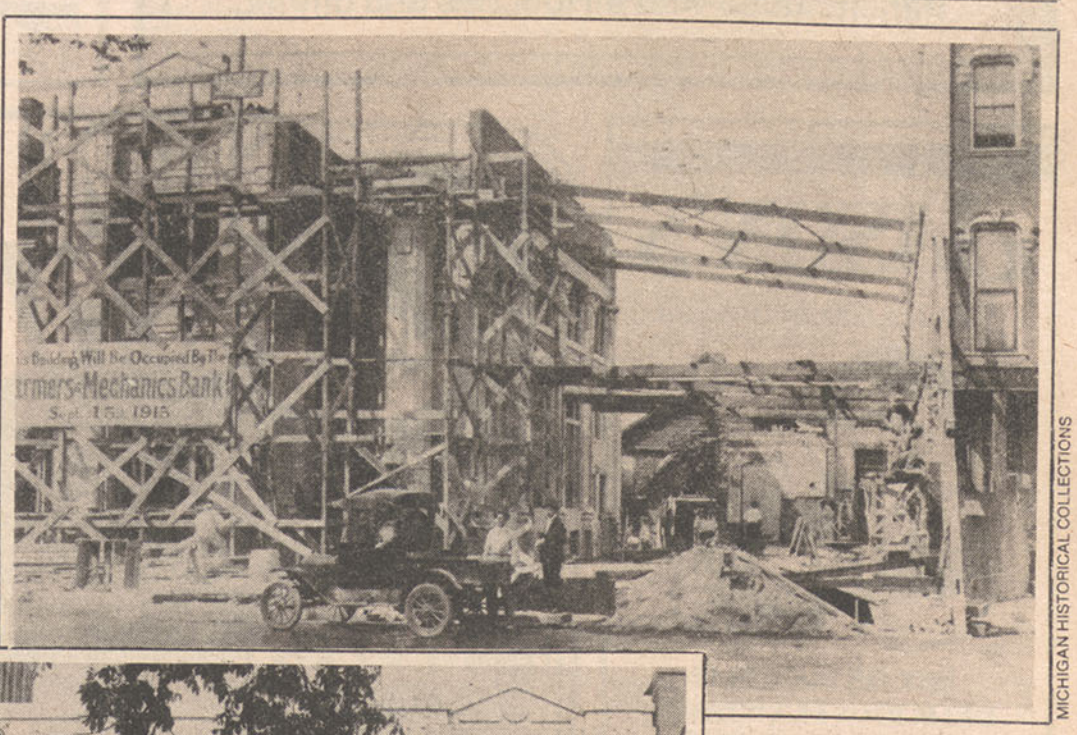
Shopping arcades were common in European cities and towns, but relatively rare in the United States. In the late nineteenth century, cities like Cleveland and Dayton built large and showy arcades in their downtowns, but such municipal grandeur in a town like Ann Arbor, then less than 20,000, was quite unusual.

Nickels hired Ann Arbor architect Hermann Pipp to give substance to his daring notion. Pipp's other local landmarks include Yost Field House and the Marchese-Whitker Bulding at 321-325 South Main Street (occupied by Ayla's). For Nickels Arcade, Pipp designed a State Street entrance of grand proportions with columns three stories high. He clad the façade and foyer of the arcade in pearly white terra cotta, with ornamental floral details anticipating Art Deco designs of a few years later.

MICHIGAN HISTORICAL COLLECTIONS

The Farmers' and Mechanics' Bank, the project's prime lender, moved into the largest space beside the entry, where Bivouac is today. The arcade extended as far as Bay's Jewelers when World War I material shortages halted construction. After Tom Nickels purchased additional lots in the block from his brothers and sister, he completed the entire length of the arcade in 1921.

Today the arcade, with its high yet intimate interior space, elegant hanging signs, gilt lettering, and red tile



MICHIGAN HISTORICAL COLLECTIONS

PETER YATES

Photos from top to bottom:

C. 1890: The University Market on State Street, run by John Nickels, Tom's father. Tom acquired much of the adjacent property and tore down the meat market for Nickels Arcade. The building to the right is part of Follet's bookstore today.

1915: Nickels Arcade under construction.

1983: The arcade's State Street entrance.

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Nickels Arcade, still one of Ann Arbor's most distinctive pedestrian spaces, is the legacy of butcher-turned-developer Tom Nickels and his dreams of grandeur.

floor, maintains the serene, urbane atmosphere of the 1920's. Nearby, Tower Plaza has sprouted, the Maynard parking structure has sprawled over street and buildings, and dozens of campus eateries and clothing shops have come and gone in the retail spaces on State Street. Three arcade tenants—Caravan imported gift shop, Bay's Jewelers, and the Post Office—have been in the arcade since it opened. Van Boven's has been a tenant since 1921, when it moved in as Van Boven, Cress & Thompson. Decades of Ann Arbor shoppers have enjoyed the changing display of doll-sized antique furniture in Van Boven's windows and paused to examine the Caravan shop's collection of miniature china animals.

Other longtime landmarks, though gone, live on in many memories: the Arcade Cafeteria (run by Clarence and Mike Fingerle, who later ran the M-Hut on State Street), the Betsy Ross lunch counter with its old-fashioned wood booths (it didn't close until 1971), and the wonderful arcade basement, a favored informal roller-skating spot for children. The paved basement hallway between the basement storage spaces for each business was fully as long and wide as the main concourse above.

—Anne Rueter

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Abracadabra ... 60
Ace Chimney Sweeps ... 65
Adrian's T-Shirt Printery ... 109
Afternoon Delight ... 116
Afterwords ... 89
Nelson Amos, guitarist ... 81
Anderson's ... 75
Ann Arbor Art Association ... 97, 101
Ann Arbor Cantata Singers ... 28
Ann Arbor Civic Theater ... 84
Ann Arbor Civic Theater Fitness Club ... 5
Ann Arbor Clothing ... 21
Ann Arbor Community Education ... 85
Ann Arbor Copy Products ... 115
Ann Arbor Court Club ... 30
Ann Arbor Foot Clinic ... 46
Ann Arbor Gun Company ... 30
Ann Arbor Implement ... 49
Ann Arbor Learning Network ... 57
Ann Arbor Mediation Center ... 16
Ann Arbor Muffler ... 76
Ann Arbor Music Mart ... 113
Ann Arbor Observer ... 80, 84, 108, 118
Ann Arbor Paratransit ... 20
Ann Arbor Parks and Recreation Department ... 85
Ann Arbor Parks and Recreation Department, Canoe Liveries ... 72
Ann Arbor Party Center ... 118
Ann Arbor Recreation Department ... 89
Ann Arbor Stamps and Coins, Inc. ... 102
Ann Arbor Thrift Shop ... 49
Ann Arbor Transportation Authority ... 6
Ann Arbor Transportation Authority—Ride Sharing ... 30
The Answer Box ... 18
The Antiques Market ... 79
Arborcrest Memorial Park ... 18
Arbor Farms ... 87
Argiero's Italian Restaurant ... 117
Ashley's Restaurant ... 120
Ayla for Men ... 13
Ayla for Women ... 11

The Bagel Factory ... 123
The Bagpiper ... 28
Balkan Beverages, Inc. ... 77
Barry Bagel's Place ... 76
Bay's Jewelry ... 71
Best Way Carpet Cleaning ... 54
Beverly Furniture ... 13
Big George's ... 55
Bill's Bindery ... 25
Bimbo's Casa di Roma ... 65
Bivouac ... 58
Black Sheep Theater ... 82
Boersma Travel ... 76
Border's Bookshop ... 28
Brickstreet Antiques ... 111
Bucket Brigade ... 5

California Comfort Systems ... 19
Campus One Hour Photo ... 84, 94, 122
Canoe Sport ... 69
The Cart Shops ... 111
Charisma ... 87, 94
Chelsea Square ... 52
Dennis K. Chernin, M.D. ... 5
The Children's Place for Home Learning ... 36
China Garden ... 122
Cleary College ... 16
Collected Works ... 3
Comerica ... 16
Communitec ... 75
Community News Center ... 85
Computerland ... 37
Computer Mart ... 76
Contemporary Graphics ... 103
Cottage Inn ... 119
Country Farm Meats ... 2

Dance Theatre Studio ... 82
Delf's Paint and Wallpaper, Inc. ... 112
DeLong's Bar-B-Q Pit ... 96
Delux Drapery and Shade Co. ... 80
Designers Ink ... 110
Dillon's Hair Designs ... 12, 99
Dobson-McOmber ... 68
Domino's Pizza ... 2
Dough Boys Bakery ... 27
The Downstairs Attic ... 52
Duty Shoes ... 38

The Earle ... 39
Eclipse Jazz ... 88
Eden's Grocery ... 101
Eden's Restaurant and Delicatessen ... 120
Elwell and Associates ... 49
The Enchanted Florist ... 114
Erickson-Moore Interiors ... 24
Ernst Electric ... 85
Escoffier ... 118
Esquire Interiors ... 98
Excalibur ... 62

F-Stop ... 4
Faber Travel ... 112
Fitness Systems ... 73
Dan Fletcher Photography ... 83
Flower House ... 90
Flute-Harp Duo ... 37
Footprints ... 89, 102
Carl Forslund Furniture ... 100
Foto 1 ... 62
Fraleigh's Nursery ... 71
Frames Unlimited ... 28
French Insurance ... 115
Dr. Laura Frey, chiropractor ... 100
Furniture Recyclers ... 52

Deborah Gabrion-Gould, harpist ... 95
Gallup Silkworth ... 70
Garden Patch ... 27
Geddes Lake of Huron Parkway ... 124
Gelato Classico ... 21
Generations ... 97
Genteel Hair Salon ... 110
Georgetown Cleaners ... 11
Gold Star Products ... 19
Gourmet's Goose ... 27
Great Lakes Hardware ... 74
Great Places Travel Consultants ... 108
Gym America ... 35

Happy's Tailor Shop ... 93
Harry's Army Surplus ... 54
Harver Imports, gifts ... 111
Heat'n Sweep ... 114
Hedburg Associates ... 75
Heidelberg Restaurant ... 72, 117
Hertler Brothers ... 52
Hewitt Road Dental Center, P.C. ... 47
John Hollowell and Associates ... 73
House of Frames ... 112
House of Quality Cleaners ... 57
Howard Cooper ... 8
Hoyt Center, EMU ... 44
Hur's Campus Cafe ... 119
Huron Valley Electrolysis Associates, P.C. ... 94

Institute for Psychology and Medicine ... 10
Ivory Photo ... 30

J & F Fruits and Vegetables ... 2
JJ Goldberg ... 7
Jacobson's ... 26
Jason's ... 122

Kerrytown Shops ... 14, 15, 110, 111
Key Largo ... 110
Kids Korner ... 36
King's Keyboard House ... 34
Kinko's Copies ... 112
Kitchen Port ... 111
Kitchen Suppliers, Inc. ... 98
Kleinschmidt Agency, Inc. ... 71
Kroth Men's Wear ... 77

L A M Design ... 22
Wallace La Benne, hypnotist ... 47
Laky's Salon ... 13
La Pinata ... 119
Laurel West ... 47
The Learning Center ... 35
Lewis Jewelers ... 55
Light Action Foundation ... 45
Linda Klenczar Design Associates ... 11
Lodi Town and Country Furniture ... 102
Logos Book Store ... 4
The Lord Fox ... 119
The Lotus Gallery ... 101
Lovejoy-Tiffany Travel Specialists ... 16

Dr. Karen MacKay, chiropractor ... 44
The Mail Shoppe ... 87
Maple-Miller Plaza ... 2
Marblehead Handprints ... 111
Marriott Inn Restaurant ... 113
Rose Martin, columnist ... 22
Marty's His Lady ... 83
Mary Christensen's Kitchens ... 86
Matthaei Botanical Gardens ... 50
Matthew C. Hoffman, jeweler ... 93
Matthews, Blackwell Associates ... 69
Maxton, Ltd. ... 109
Me, Too, Bookstore for children ... 83
Megaframes ... 100
Michigan Chimney Systems ... 98
Michigan Flyers ... 21
Michigan Language Center ... 79
Michigan National Bank ... 66
Michigan Podiatry Clinic ... 86
Michigan Quarterly Review ... 99
Middle Earth ... 95
M'Lord and M'Ladies ... 24
Money Managers ... 75
Monroe, Ltd. ... 16
James Morse Photography ... 56
Mouse Trap ... 27
The Moveable Feast ... 95
The Mule Skinner ... 62
Multi-Ethnic Alliance of Ann Arbor ... 81
Multigear ... 49
Bill Muncy's Service ... 18
Music for All Occasions ... 99

National Bank and Trust ... 113
Nature Adventures ... 19
Needle Beedle ... 55
The Neddlepointe Tree ... 28
New Wave Waterbeds ... 64
Nielsen's Flowers ... 20
Not Just Gymnastics ... 93

O & W, Inc. ... 60
Oak Trails School ... 37
Old German ... 117
Old Town Hall Realty and Land Office Co. ... 47
Open Pantry ... 2
Organizational Designs ... 44

Palette Impressions ... 83
Pantree ... 118
Parkway Printing ... 55
Partners in Wine ... 27
The Pedal Center ... 99
People's Food Co-op ... 58
Phoenix Hardwoods ... 71
Pied Piper ... 83
Precision Photographics ... 58
The Pretzel Bell ... 122
Priebe, Schmidt & Hann Antiques ... 54

Quick Photo Labs ... 8

Raja Rani ... 118
Raven's Hirsute ... 64
Mr. Reid's Beauty Salon ... 108
Renaissance ... 65
Mary Ridgeway Sweets ... 24
Clair Ross, harpist ... 115

Saguaro Plants ... 62
Say Cheese ... 96
Say It with Balloons ... 95
Scamp Pets & Supplies ... 77
Schoolkids Records ... 58
Scrupples' Hair and Nail Salon ... 65
Selo /Shevel Gallery ... 103
Seva ... 119
Shady Tree Service ... 72
Sheraton University Inn ... 120, 122
Showerman's IGA ... 96
Shower of Gifts ... 83
Siam Kitchen ... 120
Simply Cross Stitch ... 52
16 Hands ... 102
Sklaar International ... 90
Smith and Nathan Furniture Makers ... 110
Software Land ... 46
South Main Market ... 27
Spiegel's National Floor Covering ... 83
Sports Car Service ... 34
William K. Staples, remodeling ... 56
Julie Steedman, photographer ... 45
The Rudolf Steiner School ... 81
Sun Bakery ... 57, 97
Sun Photo ... 101
Edward Surovell Realtors ... 69
Sweeney Building, Inc. ... 75
Sweet Adelines ... 82
Synergy ... 44
Sze-Chuan West ... 117

T & M Computer Consultants ... 5
TR's ... 81
Take 1 ... 83
Tapestry ... 45
Terrafirma ... 4
Tivoli ... 119
The Toybox Unlocked ... 110
Treasure Mart ... 53
The Tree ... 52
True Value Hardware ... 60

Ulrich's ... 20
University Cellar ... 8, 79
University Hospital: Community Relations/Public Information ... 86
U-M Artists & Craftsmen's Guild ... 56
U-M Musical Society ... 78
U-M Office of Major Events ... 91
U-M Press ... 81
U-M Professional Theatre Program ... 89, 92
U-M Reading and Learning Skills Center ... 11
U-M Student Alumni Council ... 90
University Towers ... 60

Van Boven Clothes ... 4
Van Boven Shoes ... 38
Video Images, Inc. ... 115
Video Source ... 70
Viking Auto ... 30, 72
Village Coffee, Tea and Spice ... 110
Village Corner ... 64
Vintage to Vogue ... 12

Walden Hills ... 42
Mark J. Wanless Electrolysis Clinic ... 114
Washtenaw Community College ... 48
Washtenaw County League for Planned Parenthood ... 49
Washtenaw Wind Surfing ... 36, 62
Westgate Carpet ... 22, 68
West Stadium Electrolysis ... 10
The Whiffletree ... 120
Wild Weft Yarns & Supplies ... 110
Wildwood Flower ... 113
Wolverine Carpet Cleaners ... 57
Wolverine Inn ... 71
Womancare of Ypsilanti ... 99
The Women's Advisory Center ... 46
Women's Yellow Pages ... 22
Workbench ... 23
WUOM ... 79

Yankee Peddler ... 53
Yoga Center of Ann Arbor ... 62, 64

Zingerman's ... 73
Helen Zylman, D.D.S. ... 35

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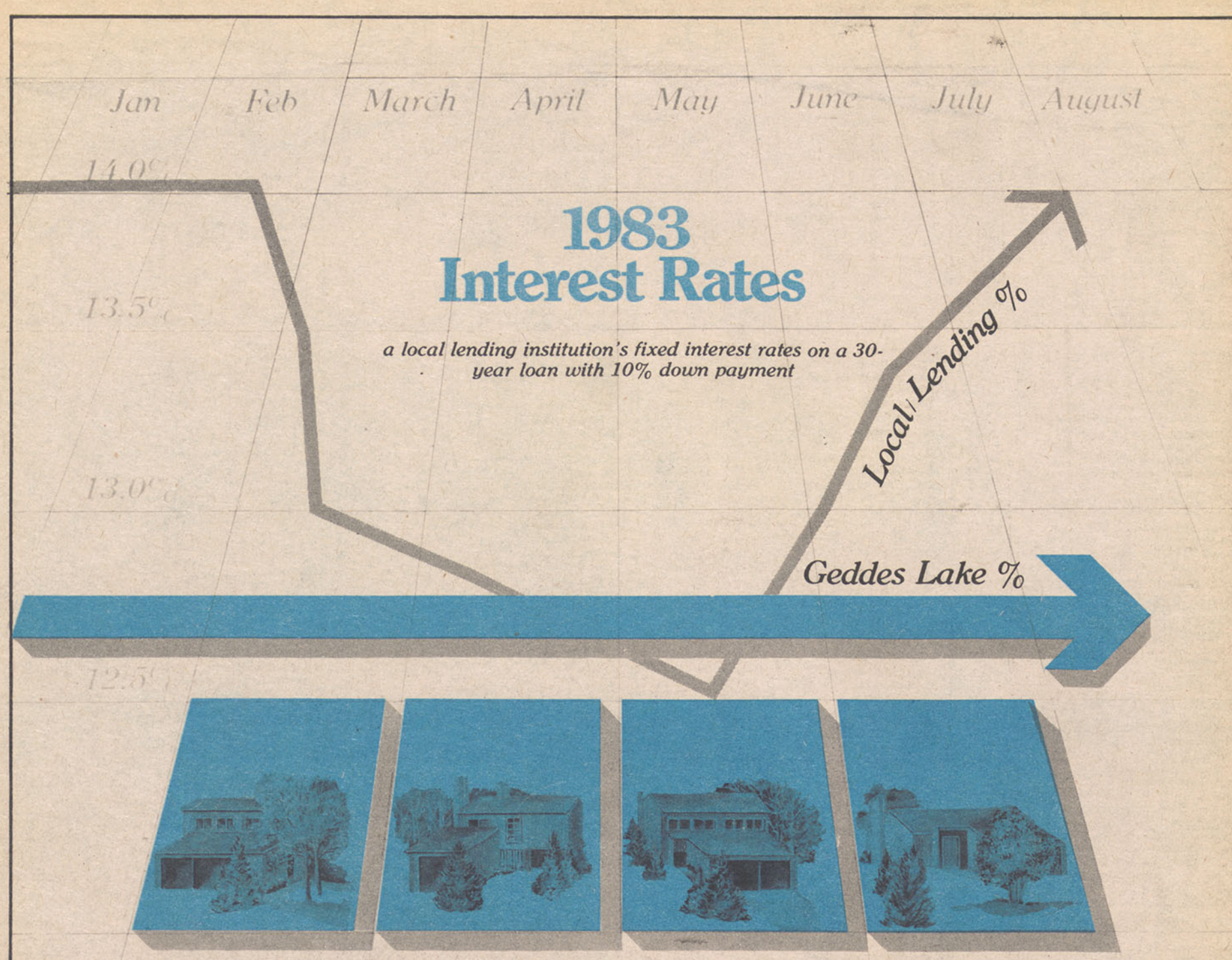

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